DANCEMAGAZINE

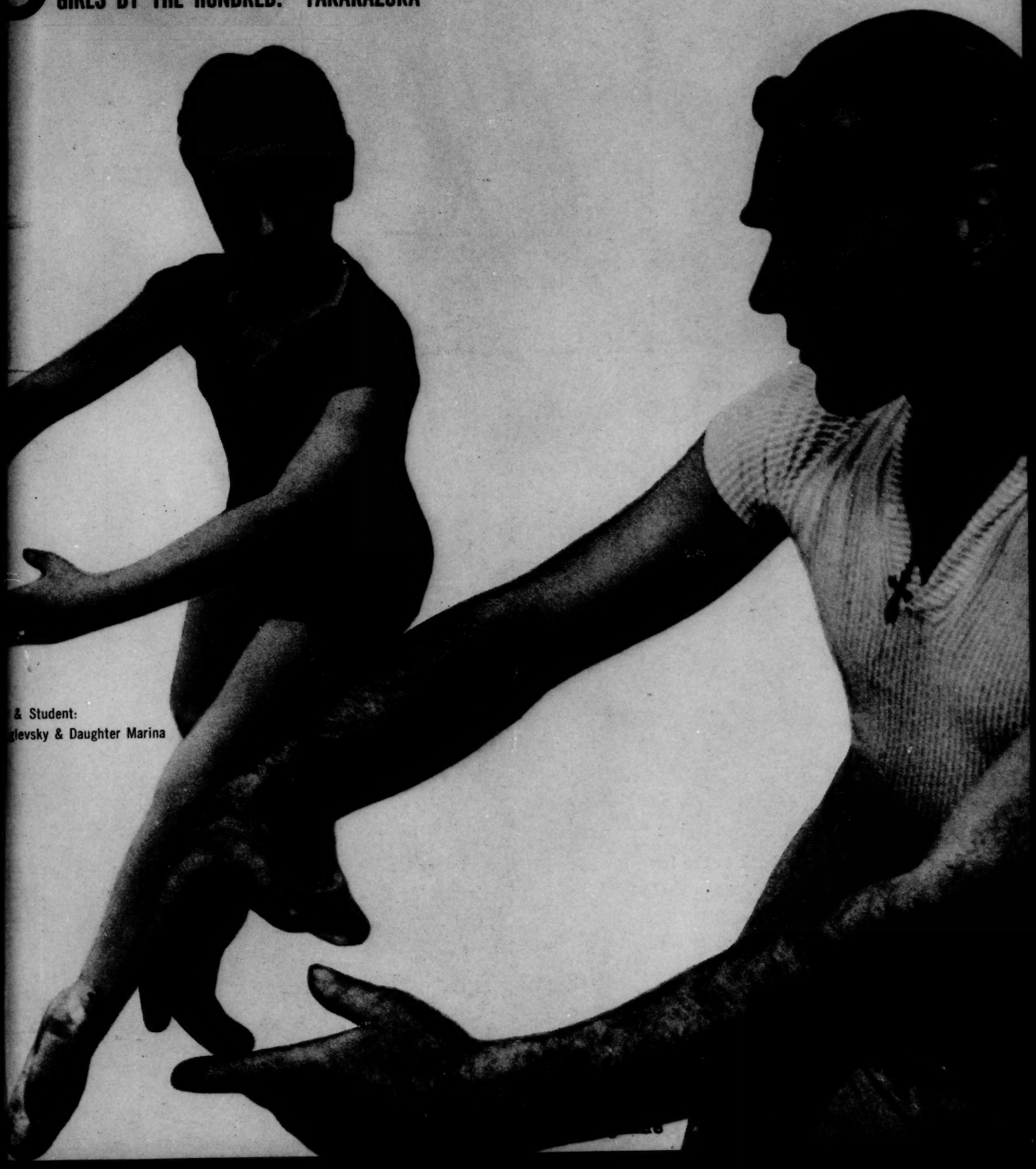
SEPTEMBER 1959 60 CENTS

Desk

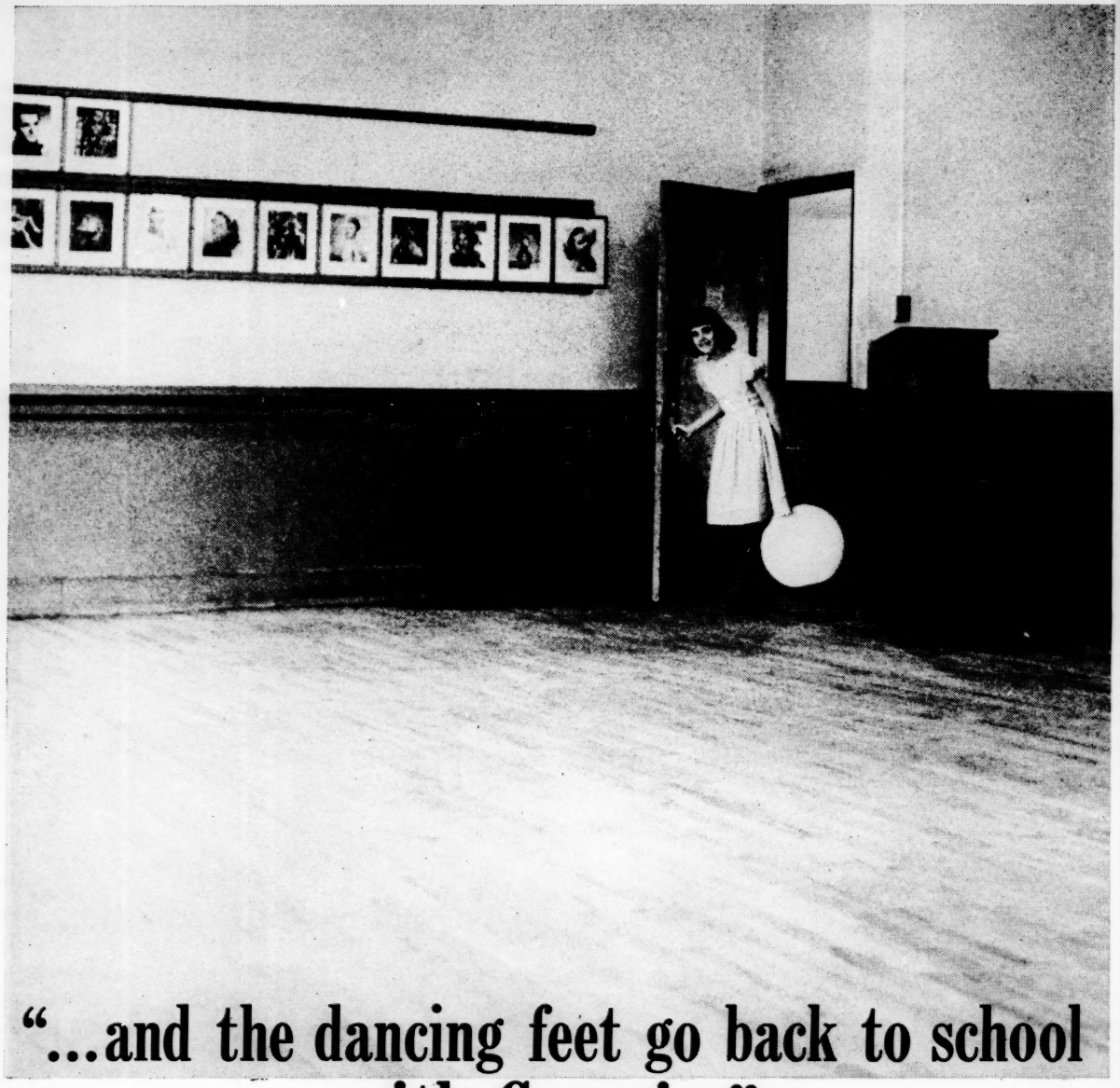
9

VOLKOVA: PORTRAIT OF A GREAT TEACHER

GIRLS BY THE HUNDRED: TAKARAZUKA



& Student:
glevsky & Daughter Marina



"...and the dancing feet go back to school with Capezios"

Isn't it fun to get back to the barre and teacher's "*One* two three four, *One* two three four" and your faithful Capezios! All across the country dance students follow in the footsteps of famous dancers who *prefer* Capezios for the studio and performance, too. That's because Capezio has devoted more than 70 years to the development and production of the very best in dance footwear and accessories. So as you progress in *your* dancing, working toward the stardom that may be yours, rest assured that the Dancer's Cobbler is working right along with you by providing the very best dance tools available.

NEW! FREE! *Our 1959-60 Catalog is just off the press and waiting for you. Send to Capezio, DM959, 1612 Broadway, N. Y. C. 19*

Capezio®
THE DANCER'S COBBLER SINCE 1887

NEW YORK BOSTON CHICAGO LOS ANGELES HOLLYWOOD SAN FRANCISCO SAN MATEO MONTREAL TORONTO OTTAWA

PRESSTIME NEWS

TAKARAZUKA ARRIVES

The **Takarazuka Dance Theatre**, Japan's all-female entertainment troupe, opens this month at the Metropolitan Opera House, NYC, for a Sept. 16-Oct. 3 run. The visiting ladies, sponsored by **Albert Gins**, will tour the US after the engagement at the Met. (See p. 40 for picture-story.)

NYC BALLET FALL SEASON

Maria Tallchief was back on the roster for the **NYC Ballet** season scheduled at City Center Aug. 25-Sept. 20. Newcomer as a principal dancer is **Royes Fernandez**, former soloist with American Ballet Theatre. New co. members are **Stephanie Balling, Bill Earl** and **Suki Schorer**. (Miss Schorer, formerly with the **SF Ballet**, was the subject of a feature article in the Aug. Dance Magazine).

Before beginning their winter season at City Center (Dec. 8-Feb. 7), the co. will perform Oct. 19-21 at the Capitol Theatre, Washington, DC, and Oct. 22-24 at the Academy of Music in Philadelphia. Another "between season" event will be an appearance on an all-Stravinsky program on Toronto TV.

A revival of the **George Balanchine-Francisco Moncion** "Jeux d'Enfants", only novelty of the fall season, is scheduled for its 1st perf. on Sept. 8.

4 CHOREOGRAPHERS AT MET OPERA

Zachary Solov returns to the Metropolitan Opera this season to create 3 new ballets for "Aida" and to reinstate his ballets in the revivals of "Faust" and "Manon." The Met's new production of "The Gypsy Baron" will enlist the services of 2 choreographers. A court ballet, set to the interpolated "Emperor Waltz," will be choreographed by **Alexandra Danilova**, and the operetta's Hungarian peasant dances will be done by **Dania Krupska**. Another new production, Mozart's "The Marriage of Figaro," is being directed by Cyril Ritchard and choreographed by **John Butler**.

FORD FOUNDATION FELLOWSHIPS

Ballet students will participate in a grant of $450,000 from the Ford Foundation, being given to stimulate writing, performing, directing and designing talent in the American theatre. The Foundation's program in ballet is aimed to enlarge training opportunities for the young dancer in communities which lack regular performing outlets. During a 3-year period dancers from age 15 will be observed at schools throughout the country by representatives of the **School of American Ballet** in NYC and the **San Francisco Ballet School**. After training at these centers, those selected will be considered for the corps of the **NYC Ballet** or the **SF Ballet**.

INBAL RETURNING TO USA

Inbal, the Dance Theatre of Israel, which scored a spectacular success here 2 seasons ago, is being brought back by Hurok for another tour of the US and Canada. They play Vancouver, BC, Oct. 15 & 16 and Seattle on Oct. 17. Their NYC season will be Nov. 24-Dec. 6 at the NYC City Center. Co., numbering approximately 30, is expected to visit S.F., L.A., Boston, Detroit, Washington, Cleveland, Portland, Ore., St. Louis and several Canadian cities.

TELEVISION TOPICS

The Sept. 7 premiere of John Gunther's "High Road" adventure series on ABC-TV will show a search for talented African dancers. Camera tour will catch native ritual dances, a jazz group & an African ballet featuring **Bambi**, a 13-yr-old Bamuji ballerina . . . **Bob Fosse** will choreograph dances for the 1st NBC-TV Ford spectacular, "The Wonderful World of Entertainment," Oct. 6 . . . NBC-TV has **Nanette Fabray** studying ballet for a future special . . . **Ballet Russe de Monte Carlo** will perform "Gaite Parisienne" on NBC-TV's Bell Telephone Hour 2nd season opener Oct. 9.

Amun Ram was a July guest on Ted Steele's "Dance Party" on WNTA-TV . . . **Harry Asmus**, dir. of Ballet Stage & a HS of Performing Arts teacher, choreographed "Ballinade" (June 27) & "Once Upon a Time" (July 18) for "On The Carousel." July 18 dancers were: **John Mineo, Kathi Hull & Mary Ann Altieri** . . . 8 **Yurek Lazowski** dancers appeared Aug. 19 on ABC-TV's "Music for a Summer Night." "Music of Russia" was the theme of the program which also featured **Nina Novak & George Zoritch** of Ballet Russe de Monte Carlo . . . The **Leningrad Ballet** was seen on a CBS-TV coverage of the Vienna Youth Festival, Aug. 9.

GOV'T SUBSIDY FOR BALLET DE CUBA

Alicia Alonso's Ballet de Cuba, dormant for the past few seasons, is being revived on a large scale and has won a subsidy from the Castro gov't. With Miss Alonso and **Igor Youskevitch** as stars, the new ballet will have 24 girls and 18 boys. Co. director is **Fernando Alonso**, Alicia's husband; director of choreography is **Alberto Alonso**.

Rehearsals began Aug. 3. Premiere perfs. are scheduled in Havana the last week in Sept., to be followed by a 2-mo. tour of So. America, beginning in Caracas. Co. then returns for a winter season in Havana's new Teatro Nacional Avellanedo. Initial programs will feature existing classical repertoire: "Giselle," "Coppelia," "Les Sylphides," "La Fille Mal Gardee," the **Mary Skeaping** staging of the full-length "Swan Lake," and a number of short works. New ballets are being considered by 3 Cuban choreographers, Miss Alonso, Alberto Alonso and **Enrique Martinez**, and it is expected that others from abroad will be invited to contribute ballets in the near future.

Auditions were held July 27-29 in Havana. Judges included **Alexandra Danilova**, Igor Youskevitch, **Anna Leontieva, P. W. Manchester** and the writer.

Havana was overcrowded with Fidel Castro supporters celebrating the 26th of July revolution. Auditions, which were open to the public, attracted planeloads of dancers from Calif., NYC, Puerto Rico and Guatemala — in such numbers that 2 additional 2-hour sessions had to be scheduled at the last minute.

Ideally Cuban dancers would have been desired as the nucleus for this nat'l co. However, talent was given priority and many US dancers were among those chosen. Audition standards were high. The Cuban and US girls who had previously worked with Miss Alonso at the Greek Theatre in LA showed her influence in meticulous positions, extreme turnout, high extensions and beautifully articulate feet. In partnering, the Cuban boys showed tremendous strength in overhead lifts.

Winners were: **Laura Alonso** (Alicia's 18-year-old daughter), **Marta Mahr, Thatcher Clarke, Mirta Pla, Christa Mertins, Sally Atkins, Josefina Mendez, Liopa Araujo, Marguerta & Ramona de Saa, Aurora Bosch, Frances Setzer, Silvia Marichal, Matilde Rabina, Luisa Esquiroz, Doris Ortiz, Maria Winthrop, Marta del Pino, Sonia Diaz, Joaquin Banegas, Eduardo Recaut, Jose Pares, Joseph King, James Ryan, Lorenzo Monreal, Otto Bravo, Adolfo Royal, Ceferino Barries, Sergio Benavides, Jean Averle, Don Eryck, Susan Jensen, Penelope Lagios, Gene Marinaccio, Gloria Snyder, Patti Uyemura, Joyce Williamson, Alan Riley & Kasana Wojcik.** (See also "So. Calif. Notes.")

At 2 AM one night prior to the influx of dancers, Capt. Nunez Jimenez, head of the Cuban Agrarian Reform and close friend of the Alonsos, came to call at their apartment. When he asked if he might bring up a friend, and his host and hostess agreed, he called out of the window, "It's all right, Fidel. You can come up!" Dr. Castro's "dropping in" resulted in the subsidy.

From that night on Dr. Castro was a very interested spectator at the audition proceedings and added to the excitement by presenting himself, unannounced, at the Alonso studio to watch a rehearsal-class. He was impressed with the ability and dedication of the dancers and became so engrossed that he even took to correcting anyone who lagged behind. One girl was so flustered by this audience that she fell down.

Let's hope the Ballet de Cuba tours the US soon.

ANN BARZEL

2ND DIRECTORY OF DANCE ATTRACTIONS

Dance Magazine's 2nd annual **DIRECTORY OF DANCE ATTRACTIONS** is scheduled for the Dec., 1959 issue. Last year's Directory was highly praised as a useful and much-needed service to the dance field. Requsts for listings, which have already been received, indicate that the new edition will be even larger than the 1st in 1958.

Again the Directory is limited to professional performing groups and soloists, choreographers, dance lecturers, etc. available for 1959-60 and/or 1960-61 bookings.

The Directory is specifically designed for use by bookers throughout the USA & Canada and by producers (theatrical, movie, TV & night club), as an up-to-date "locator" for professional talent.

Listing is free of charge. Please submit the following information: (1) Official title(s) of dance attraction(s); (2) Name & address of agency or person managing each attraction; (3) No. of dancers, musicians, etc. in each production; (4) A one or two sentence synopsis of the nature of the program(s).

To insure inclusion of your attraction, material must be marked "For Directory of Dance Attractions" and must reach Dance Magazine no later than Oct. 26.

JOFFREY THEATRE BALLET SEASON

First appearance of the fall season by the **Robert Joffrey Theatre Ballet** is scheduled for Sept. 2 at the John Hancock Theatre in Boston. Program will include "Yesterday's Papers," a new ballet by **Dirk Sanders**; Joffrey's "Pas de Deesses"; the Peasant Pas de Deux from "Giselle" and a revival of **Antony Tudor's** "Soiree Musicale," mounted for the co. by **Peggy Van Praagh.** (The Tudor work has not been previously seen in this country.)

Co. includes **Gerald Arpino, Francoise Martinet, Marie Paquet, Brunilda Ruiz, Rochelle Zide, Mary Ellen Jackson, Suzanne Hammons, Richard Beattie, Nels Jorgensen, Vicente Nebreda and Paul Sutherland. Beatrice Tompkins** rejoins the group for their regular nation-wide Columbia Artists tour which begins Oct. 4.

In Jan., Columbia is sending on a coast-to-coast tour a second, and larger, co. directed by Joffrey — the **American Ballet Center Co.**

JOHN BUTLER ASSIGNMENTS

Returning in mid-Aug. from the Festival of Two Worlds in Spoleto, Italy, **John Butler** plunged into a busy fall schedule. He is scheduled to direct and choreograph the NYC Opera's production of Carl Orff's "Carmina Burana" at City Center. The opera will have a chorus of 38 voices and 4 soloists. Each soloist will have a dance counterpart. They are to be **Bambi Linn, Carmen de Lavallade, Glen Tetley & Scott Douglas.** In addition, there are to be 12 corps de ballet dancers. Leopold Stokowski will conduct.

Also on the Butler agenda are 3 half-hour films for CBS-TV's "Look Up and Live," to new scores by Carlos Surinach ("David and Bathsheba") Peggy Glanville-Hicks ("Saul and the Witch of Endor") and Duke Ellington ("Three Psalms.")

Butler has been invited to return to Rome in Oct. to choreograph and direct a musical starring Walter Chiari, but at presstime it was uncertain whether the above activities, plus his choreographic chores for "The Marriage of Figaro" at the Metropolitan Opera would make it possible.

TIMES SQUARE TOPICS

Former ballerina **Maria Gambarelli,** who lately has been pursuing an acting career, will understudy Kim Stanley in "Cheri," the Colette-Anita Loos play due on B'way this fall . . . **Ralph Beaumont,** choreographer for "Saratoga," the Howard Keel-**Carol Lawrence** starrer opening Dec. 7 at the Winter Garden, has picked for his dance cast **Charles Queenan, Socrates Birsky, John Blanchard, Vito Durante, Jose Falcion, Julius Fields, Jerry Fries, Gene Gavin, Nathaniel Horne, John Pere, Albert Popwell, Harold Pierson.**

Sol Hurok was named for the 6th annual Sam S. Shubert Award "for outstanding individual contribution to the NYC legitimate theatre" . . . "Take Me Along" is the new title (formerly "Connecticut Summer"), for the musical version of Eugene O'Neill's "Ah Wilderness," due on B'way this fall. **Onna White** is choreographer . . . **Gower Champion** will direct "The Day They Took Birdie Away," a new musical due in Jan.

Alvin Ailey was choreographer of the Aug. 17-23 revival of "Carmen Jones" in Central Park. Dancers: **Barbara Alston, Nathaniel Horne, Minnie Marshall, Audrey Mason, Charles Moore, Ernest Parham, Harold Pierson, Jacqueline Walcott. Peter Hamilton,** choreographer of the Aug. 24-Sept. 6 "Can Can," signed dancers **Anne Boutwell, Anna Faix, Barbara Hare, Tom Hester, Joe Rocco, Noel Schwartz, Pippa Simpson, Michael Stuart, Barbara Watson, Arthur Whitfield, Keith Willis, Pat Turner.**

American Ballet Theatre's Metropolitan Opera season is set for Apr. 18-May 7. It is hoped that another Ballet Theatre Workshop can be presented. If plans materialize, it will take place in late Nov. or early Dec.

QUOTE-UNQUOTE

From Robert Sylvester's column in the NY Daily News: "And now Khrushchev is coming over. That S. Hurok will stop at nothing!"

INTERNATIONAL NOTES

Pearl Primus has been appointed Chairman of Cultural Activities & Director of the African Center of Performing Arts in Monrovia, Liberia. Before leaving the US Oct. 1, Miss Primus will give a solo concert in NYC's Town Hall Sept. 27 . . . **Luisillo** has been touring the major European cities with great success . . . **Marcel Marceau & Co.** and the **Davidoff Ballet** with **Karin Bold & Helmut Kotels** are slated to appear in a German film . . . **Thelma Oliver,** Afro-ballet & jazz dancer, will tour So. America & Europe with the **Yma Sumac Troupe** next summer. Haiti has awarded her the **Lavinia Williams** Scholarship for 4 wks. of research in voodoo while she is in Port-au-Prince, Haiti.

"The Princess," which the **Palm Beach, Fla., Ballet** premiered at the Royal Poinciana Playhouse, Palm Beach, last season, is to be filmed in Spain . . . **Lola Montes** & her Spanish dancers were scheduled to perform with the Honolulu Symphony at the Waikiki Shell, Honolulu, Aug. 28 . . . NYC teacher-choreographer **Valentine Beleva,** in NYC this summer to study dance & TV, opens a studio in Brussels this fall. She expects to choreograph a concert work for the **Antwerp Opera Dance Group** with which she will also film "Interplay," staged by her at Charleroi last season . . . The Edinburgh Festival, Aug. 23-Sept. 12, features **Jerome Robbins' Ballets: USA, Les Ballets Jean Babilee** (offering 2 programs of 13 ballets) & the **National Ballet of Finland,** which is due in the U.S. later this season.

Alicia Markova was one of 100 stars in a benefit at the London Palladium. She appeared in a comedy sketch with Bob Hope & Sir Laurence Olivier and also performed a solo . . . Jerome Robbins' Ballets: USA was a smash hit in its 11-day run, beginning July 26, in Tel Aviv, Israel . . . While in Bombay last Mar., **Hadassah** received a Rockefeller Grant of 2,100 rupees ($400) which she utilized to complete her perf. & study schedule in India & Israel . . . **Marge & Gower Champion** joined the group which performed with Ed Sullivan in Moscow during Aug. . . . **Beata Sorell** has been studying with **Olga Preobrajenska** in Paris this summer and has visited Germany, Holland & London . . . **Ann Stone,** aged 14, of London, has accepted an offer to study for 5 years at the **Bolshoi School** in Moscow — all expenses paid by the school!

COAST TO COAST

The Empire State Music Festival's production of Handel's "Semele" at Harriman State Park, NY, had choreography by **Donald McKayle.** Dancers: **Eve Beck, Mary Hinkson, Esta McKayle, Matt Turney, James Gardner & Dan Wagoner** . . . Our Brief Bio subject this month, **Dean Crane** (see p. 48) played a 3-week engagement, dancing Chief Crazy Horse in "Annie Get Your Gun," at the Casa de Manana, Forth Worth, Tex. . . . **Bhaskar & Co.** were scheduled to appear Aug. 27-30 at the Arundel Opera Theatre, Kennebunkport, Me.

Tashamira will perform in **Marina Svetleva's** dance program Sept. 5 at the So. Vermont Art

CHANGE OF ADDRESS

When requesting a change of address on your subscription, please give four weeks notice and be sure to provide your OLD as well as your NEW address. Also include postal zone numbers for both addresses. Unlike first-class mail, magazines are not forwarded.

DANCE Magazine, published monthly by DANCE Magazine, 231 W. 58th St., New York 19, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. Copyright, 1959, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, and Canada 1 year $6.00, two years $11.00, Pan-American, 1 year $7.00, two years $12.50; other foreign, 1 year $7.00, two years $12.50. Single Copies at 60c.

JEAN ERDMAN
FALL CLASSES START SEPTEMBER 19th
Studios: 77 Fifth Avenue, New York 3, N. Y. CH 3-3880 or OR 4-3851

Center, Manchester. She is also scheduled to choreograph a "Yugoslav Suite" for the **Yurk Lazowski Dance Theatre Workshop** . . . **Averil Tong** taught and performed Chinese classical dances Aug. 20-28 at the Holiday Arts Center in Rhode Island.

Additional performers signed for **Rod Alexander's** "Dance Jubilee" are **Carol D'Andrea, Audrey Deckman, Bella Sholom, Patrick Cummings, Pat Hein & Wakefield Poole.** Previously announced as leading dancers were **Gemze de Lappe, Carmen Gutierrez, Lou Kristofer & Mr. Alexander.** The co. tours the Far East this fall under State Dept.-ANTA auspices.

Melissa Hayden & Jacques d'Amboise were featured dancers in the Aug. 3-9 perfs. of "Carmen" at the St. Louis Municipal Opera. Miss Hayden was scheduled to be featured in the same co's production of "Babes in Toyland" Aug. 17-23 . . . **Midi Garth** performed at Louisiana State U., Baton Rouge, during that school's Summer Festival of Arts . . . **Emmett Firestone** choreographed a dance show, "The Enchanted Forest," for the Forest Acres Camp, Fryeburg, Me., in Aug.

Jackquiline Morrison & Leon Gauthier, principal dancers of the **Greek Classic Dance Group,** appeared last month in the Celeste Cole Opera Workshop prod. of "Ti Yette" at the Detroit Masonic Aud. Choreographer was **Nicholas Tsoukalas.**

Notes from **Dance Theatre of L.A. Chapter of ANTA: Jon Angelo,** Dance Theatre dir., and **Lilly Aguilar,** choreographed an aquacade, "Avenue Anywhere," for the L.A. County Dept. of Parks and Recreation for perfs. at various pools there. **ANTA Volunteer Group Dancers** include **Val Brambilla, Louie & Lucie, Carol Flynn, Barbara Joseph, Court Dana, Maitland Hancox, Dorothy Alexander, Raquel Navarro, Susan Little, Jonenne Russell, Mickey Turner, Card Galvin, Ray Richardson, Steve Doshna, Bobby Green** . . . On July 19 Angelo presented at the Troupers' Club highlights from the recent ANTA Dance Festival.

Forthcoming schedule for the **Ximenez-Vargas Ballet Espanol:** Sept. 8-15, West Gate Park, San Diego (as part of the Fiesta del Pacifico show); Sept. 19-21, Springfield, Mass. (Eastern States Exposition); Sept. 26, McCarter Theatre, Princeton, NJ; Oct. 9-25, Dallas State Fair Theatre.

AROUND NEW YORK

Hindu dancer **Nala Najan** makes his debut as an actor in "Shakuntala," opening Sept. 9 at the St. Marks Playhouse . . . **Shirley Broughton** is auditioning dancers for her co. Info: CH 3-4301 . . . The **Dance Notation Bureau** scheduled the **1st National Labanotation Conference** Aug. 24-29 at the Bureau's nat'l hq. in NYC. Speakers: **Lucy Venable, Ann Hutchinson, Nadia Chilkovsky, Jeri Packman, Allan Miles, Rose Lorenz, Toni Intravia** . . . "Russians at Carnegie," the song and dance presentation of American-Russian performers, gave 10 perfs., Aug. 7-9 and 14-16, at Carnegie Recital Hall. Dance troupe was the **Kazar Ensemble.**

"Dances Around the World," a demonstration and discussion course of 8 Tues. eves., is scheduled for Oct. 13-Dec. 8 at the Museum of Natural History. Among those participating are **Sahomi Tachibana, Jean-Leon Destine, Bhaskar, Sophia Delza, Felix Fibich** . . . **Takeuchi Keigo** and his **Keigo Imperial Japanese Dancers,** seen last season at the Roxy, were scheduled to open an engagement Aug. 20 at the Latin Quarter. Range is from traditional no's to Cha Cha.

25 former students of **Rudolf Laban** from all over the US met in NYC June 27 to form a nat'l orgn. (as yet untitled) to promote and preserve Laban's concepts of technique, choreography, teaching, therapy, Labanotation, etc. Officers elected: **Lynn Laredo, Betty Meredith Jones, Irma Bartenieff, Mary Lanzl, John Waller.** Info from Miss Bartenieff Sec'y, Box 58, NYC 12 . . . NYC's Hudson Celebration Committee has been featuring Sun. matinees to a "Folk Song and Dance Festival" at the Theatre in Central Park. The weekly events have been under the direction of **Walter Bacad,** Chairman of the **Folk Festival Council.** Remaining programs include a Latin American perf. Aug. 30, and an African and Oriental perf. on Sept. 6.

"Youth Dances," a 15-min. sound film, has been completed by the **Dance in Education Fund** of Westchester County, NY. Choreography and direction are by **Steffi Nossen,** music by Jess Meeker and script by Shelly Mydans. Producer-cinematographer was Dwight Godwin. The film was previewed Aug. 10 at the Conn. College School of the Dance in New London. Trustees of the Fund will see the film Sept. 11 at the Scarsdale Woman's Club, and there will be public showings (10 AM, 11 AM, 12 noon) Sept. 12 at the Harwood Bldg., Scarsdale.

PERSONALS

NYC Ballet soloists **Jacques d'Amboise** and **Carolyn George,** expect their 2nd child in Feb . . . **Ronald Chatila** and Marie Lanese were married June 21 in NYC. After a 3-week honeymoon in Europe, Mr. Chatila, son and partner of **A. Chatila,** resumed his activities as prod. mgr. of the dance supply firm . . . **Mara Lysova,** dir. of Ballet Mime Co., and dancer-actor **Bruce Lampos** were married Aug. 3 in Oxnard, Calif. Lampos dances in "The King and I," choreographed by Miss Lysova, in a 2-week engagement of the Plaza Players beginning Sept. 15 . . . **Carol Lichton,** dancer in Ruth Page's Chicago Opera Ballet, and Henri Ferber, concert master in the troupe's orchestra, were married June 14 . . . **Betty Hyatt Ogilvie,** artistic dir. of the Ballet Guild of Jacksonville, who has been dancing in musicals and on TV around NYC this summer, was married June 12 to dancer **Bill Linton.**

Ernestina Martinez, mother of Alicia Alonso, died July 28 in Havana. Sra. Martinez was a longtime devotee of ballet, patroness of the arts, and active in the direction of Cuba's "Sociedad Pro Arte Musical" . . . **Olivia Wyatt Mac Donald,** who has been soloist with both the Nat'l Ballet of Canada and the Royal Winnipeg Ballet, died Aug. 7 in Waterville, Wash., as a result of injuries sustained in an auto accident. . . **Mrs. Sara Chalif,** widow of Louis H. Chalif, died July 25 in Chatham, NJ, at the age of 84. Mrs. Chalif, though not a dancer herself, was active with her late husband in the direction of the famous Chalif School of Dance on 57th St. in NYC. The school continues in Chatham, where it moved several years ago . . . Producer-playwright-director **Preston Sturges,** who died Aug. 6 in NYC, was the son of Mary Desti, friend & biographer of Isadora Duncan.

REGIONAL BALLET-USA

The **Illinois Ballet,** dirs. **Richard Ellis & Christine Du Boulay,** opens its fall season with 3 perfs. at the St. Alphonsus Theatre, Chicago, Sept. 25-27. Featured will be a premiere of **Dom Orejudos'** "This Persistent Image," with Miss Du Boulay, and the 1st perf. by a US co. of the **Ashton-Walton** "Facade," featuring Ellis & **Eric Braun.** Other ballets scheduled are "Thais," by Orejudos, "Arabesques," by Braun & the Act 1 pas de trois from "Swan Lake." Dancers include: **Bonnie Black, Carol Flemming, Anna Marie Longtin, Barbara Macklem, Astride Mara, Alexandra Nadal, Joseph Nelson, Hy Somers & Frank Spolar.**

The **Regional Ballet Ensemble of Chicago** began rehearsals in Aug. for its 4-act "Swan Lake," scheduled for a Nov. premiere in Rockford, Ill. . . **Alan Banks,** dir. of the **Brooklyn Civic Ballet,** will audition dancers for the co. in Sept. This season will feature 2 eve. perfs., and 2 children's mats. Plans include new repertoire & guest choreographers **Leon Danielian & Yurek Lazowski** . . . Summer activities of the **Amarillo, Texas, Civic Ballet** included July sessions with guest teacher **Sergio Unger** of Mexico; July 23-26 perfs. of "The Passing Parade," given in cooperation with the Park Recreation Dept. in the Elwood Park Starlight Theatre; Aug. 11-14 perfs. of a new work combining modern & ballet by **Niki Cawthon** & co. dir. **Gene Galle.** Leading dancers include: **Star Polk, Elaine Davis, Bill Vaughn, Sue Bailey, Bonnie Tomasello, Judy Justino & Sherry Burris.**

The **New England Civic Ballet of Boston** attracted more than 1,000 spectators to its Aug. 10 guest appearance at the Cape Ann Festival of the Arts. Featured in "The Nutcracker" & "Salute to America," both choreographed by co. dir. **E. Virginia Williams,** were: **D'Arlyn de Paul, Fern MacLarnon, Earle Sieveling, Robin Adair, Sara Leland & James Collins** . . . **Edna Herzog,** dir. of the **Houston Youth Symphony Ballet,** recruited co. members for intensive class work Aug. 10-14 in preparation for the fall season. An outing & picnic was a final reward for these hard workers . . . The **Charleston Ballet's** Aug. 12 program, dir. by **Andre Van Damme,** included: "The Three Graces," with **Marion Davis,** "Les Sylphides," with **Jean Roberts** & "Fiesta del Sol," with **Mary Lou Molle. Amelia Pilato** also danced in the program . . . The **Dallas Ballet Society** met Aug. 10 to plan its forthcoming season. In the

NYC SEPTEMBER CALENDAR

through Sept. 20, **New York City Ballet;** City Center

Sept. 6, **Int'l Folk Song & Dance Festival** (African, Far East & Oriental); Theatre-in-the-Park; 3:00

Sept. 16-Oct. 3, **Takarazuka Dance Theatre;** Metropolitan Opera House

Sept. 21-Oct. 3, **Roberto Iglesias & His Ballet Espanol;** Winter Garden Th.

offing is a 2nd perf. with the Dallas Symphony.

15,000 people surged to the Michigan State Fairgrounds July 21 to see the **Severo Ballet,** of Detroit, perform with the Detroit Symphony. Co. offered "Portrait of a Ball," choreographed by co. dir. **Sandra Severo** . . . **Ballet Borealis,** of St. Paul, Minn., made its 5th annual appearance on the Summer Sessions Concert Series of the U. of Minn., June 29. Program: "Les Sylphides," "Szuret," a folk ballet by co. dir. **Lorand Andahazy,** "The Dying Swan" & "Aurora's Wedding." Featured dancers include: **Judanna Lynn, Gary Good, Janet Hansen & Bernard Johansen.** They were accompanied by 51 Minneapolis Symphony musicians . . . The **Courtney Ballet** of Louisville, Ky., presented 2 original ballets June 10-12 at the Louisville Woman's Club Aud. "Night Song" & "Golden Goose" were choreographed by co. dir. **Ellis Obrecht** . . . Sept. will find **Ruth Sussman,** dir. of the **Phoenix Youth Ballet,** in Russia for the **Bolshoi Ballet** season. Her visit climaxes a summer of dance study in 9 European cities . . . **Lera Rae,** dir. of the newly organized **Dayton Ballet Guild,** has spent her summer abroad gathering choreographic material for the Guild's 1st season . . . Regional Ballet-USA Editor, **Doris Hering,** was guest of the Board of Directors of the **Schenectady Civic Ballet, Inc.** July 31.

SCHOOL NEWS

AROUND NY: **Midi Garth** will teach Mon. aft. classes this season at the New School for Social Research . . . Fall opening at the **Levinoff Ballet School** has been delayed because of **Joseph Levinoff's** schedule of teaching master classes in Puerto Rico and Florida . . . Faculty for teacher training courses at the **92nd St. YM & YWHA,** beginning in Sept., include: **Lynn Laredo, Mary Anthony, Eve Gentry, Marva Spelman, Maxine Munt, Glen Tetley, Bruce King, Helen Lanfer, Lucile Brahms Nathanson, Fred Berk, Bonnie Bird** . . . Fall term at the **Hanya Holm School** (faculty: **Oliver Kostock, Don Redlich** & Miss Holm) begins Sept. 21.

Beatrice Kraft is teaching Hindu jazz dance at the **June Taylor School.** She is preparing a new night club act to tour this season . . . The **Fowler School of Classical Ballet** is now located at 169 E. 86. Registration begins Sept. 14 for classes which begin Oct. 5 . . . The **Theatrical Dance Studio** located in the Variety Arts Rehearsal Studios, offers classes in ballet, modern, primitive and Jazz. Faculty: **Emile Faustin, John Carbone, Audrey Joseph, John Costello, Milton Carlyle.**

Joseph Gifford will teach weekly modern dance classes, beginning Oct. 4, at the **Peter Pan School of Ballet,** Baldwin, NY, dir. by **Diane Goering** . . . Classes at the **Henry St. Playhouse School of Modern Dance and Drama** open Sept. 12 . . . A new teaching center has appeared on the scene — the **Columbus Circle Rehearsal Studio** at 981 8th Ave. Premises are the new location for classes by **Nenette Charisse** (ballet), **Eddie Sinclair** (tap), **Taji Bey** (Oriental), **Matt Mattox** (jazz). Center includes 5 studios, 3 recording rooms, dressing rooms, showers.

The **NY Academy of Ballet & Dance Arts,** 1063 Madison Ave., dir. by **Florence Lessing** begins fall classes Sept. 16. Registration is Sept. 8-15. Featured are ballet classes taught by **Annabelle Lyon, Ruthanna Boris & Frank Hobi,** and classes in modern dance, jazz, Spanish, East Indian and fencing.

Arthur Mahoney & Thalia Mara, dirs. of the **School of Ballet Repertory,** are inaugurating a Ballet Workshop for talented young dancers. Auditions will be Sept. 15, 7-9 PM, at the school. Theatre perfs. by workshop group are planned in mid-winter and early spring. Ballet Repertory's student demonstration was Aug. 13 at Carnegie Recital Hall.

AROUND THE COUNTRY: Teachers presenting events this summer at the **School of Creative Arts,** Vineyard Haven, Mass. (dir. **Kathleen Hinni**), included **Robert Sacks** (Yugoslav Kolos); **Athan Karras** (Greek folk dancing); **Hortense Dolan,** with guest **Irma Duncan** (traditional Duncan Dance); **Franziska Boas** (percussion); **Charles Weidman** (modern class and demonstration) . . . Dancers from the **Jeanne Maddox Studio,** Astoria, Ore., appeared in an Oregon Centennial revue last month in Astoria. Featured were **Starla Stuller & Pamela Day.**

"Fantasy Land" and "Les Saisons" were the 2 major productions in the annual program June 9 & 10 of the **Fishback Studio of the Dance,** at the Civic Aud., Albuquerque, N.M. . . **Jeannie R. B. Carmichael** returns from vacation in Scotland to resume her Scottish Country Dance classes, Mon. eves. beginning Sept. 14 at the YWCA, Cambridge, Mass., and Thurs. eves., beginning Sept. 17 at the McBurney YMCA, NYC . . . **Gertrude Edwards Jory** and **Theodore Smith** conducted Cecchetti graded exams July 1 & 2 at the **Arita Lee Dance Studio,** Meadville, Pa. Other studios sending students for exams: **Erie, Pa., Dance Academy; Bess Norton Brown,** Warren, O.; **Mary Louise Megert,** Niles, O.

ODDMENTS OF INTEREST

On p. 20 of the Aug. issue we showed a photo of Oakland, Calif., ballet teacher **Vera Preobrajenska** and Vaslav Nijinsky's daughter, **Kyra Nijinsky.** Through an error the caption gave Miss Preobrajenska's first name as "Kyra" instead of "Vera."

The record review on p. 10 of the RCA-Victor "Giselle" does not include the fact that the accompanying brochure has 63 photos by **Fred Fehl,** captions by **Rosalyn Krokover,** both regular contributors to Dance Magazine . . . **Dr. Richard G. Kraus** is producing a new series of square dance albums for Educational Dance Recordings, Inc., to be released Oct. 1 . . .

ON TOUR

Robert Joffrey Theatre Ballet: Sept. 2, Boston.

Takarazuka Dance Theatre: Sept. 1-5, Los Angeles; 10-13, Chicago.

Ximenez-Vargas Ballet Espanol: Sept. 26, Princeton, N. J.

Response to **Sarah Malament's** first LP recording, "Improvisations for Modern Dance," have been so enthusiastic and widespread that she is preparing a 2nd record, to be released about Jan. 1.

Doris Joy Thurston, former contributor of drawings to Dance Magazine, had an Aug. one-woman show at the Sisti Galleries in Buffalo. For the past 3 years she has been active as a night club singer . . . **Olga Maynard's** new book, "The American Ballet," which traces dance in the USA from 1933 through 1959, will be published this fall by Macrae Smith, Phila. Foreword is by **Ted Shawn.**

TWO NEW ASSNS. JOIN NCDTO

Good news for more inter-association cooperation! The **Nat'l Council of Dance Teacher Orgns.** continues to grow and expand its activities. At their convention last month in Washington, DC, the nat'l body of **Dance Masters of America** voted to join the NCDTO. Another addition is the **Associated Dance Teachers of New Jersey.**

Heading the agenda of the NCDTO board meeting Aug. 15 in NYC was a study of various bills on teacher licensing and dance studio regulations which have appeared in several state legislatures this year. Such measures were defeated in NY, NJ & Texas. (The Texas measure called for a 10% tax on gross receipts!) To implement its project of improving assn. teacher exams, the NCDTO is calling a "conference of examiners" which will survey methods of using (and possible revisions of) the NCDTO exams which have been prepared as guides for member groups. NCDTO orgns. have recently been sent an analysis of income tax problems prepared from the dance teacher's standpoint. In the works is a plan for group insurance. Another major activity is a "calendar coordination" project, the purpose of which is to prevent, wherever possible, date conflicts of teacher assn. conventions & monthly meetings.

Guest at the Aug. 15 meeting was **Goodloe Lewis,** Pres. of the **Texas Assn. Teachers of Dancing,** who will present to his group at its Dec. convention the NCDTO's invitation to join.

ASSOCIATION NEWS

Erratum: The ad for **Dance Educators of America** appearing on p. 64 of this issue contains an error. Date for the all-day material session at the Plaza Hotel in NYC is Sun., Oct. 4. DEA's 5th Southeastern Regional Convention is Oct. 24 & 25 at the Dinkler Plaza Hotel in Atlanta.

An "Int'l Dance Night" was a highlight of the 75th Anniversary Convention of **Dance Masters of America** in Washington. For a special program on Aug. 3. embassies of 18 countries supplied the performing talent. A number of ambassadors

(Continued on Page 95)

NEW! SPECIAL!

DAISYTOGS®

Daz-ettes

FULL-FASHIONED

STRETCH NYLON TIGHTS

#210 — LADIES
$2.95
SIZES: SMALL (8-10),
MEDIUM (12-14),
LARGE (16-18)

#510 — CHILDS
$2.50
SIZES: SMALL (4-6),
MEDIUM (8-10),
LARGE (12-14)

- FULL-FASHIONED
- LIGHTER (Conventional)
- PENCIL-THIN SEAMS
- EXPANDO FOOT
- RUN-RESIST CROTCH
- EXTRA-COVERAGE FRONT PANEL

COLORS:
BLACK, WHITE, SCARLET, COPEN,
ROYAL, PURPLE, PINK, SUNTAN

WRITE FOR FREE
CATALOGUE ON
SCHOOL STATIONERY

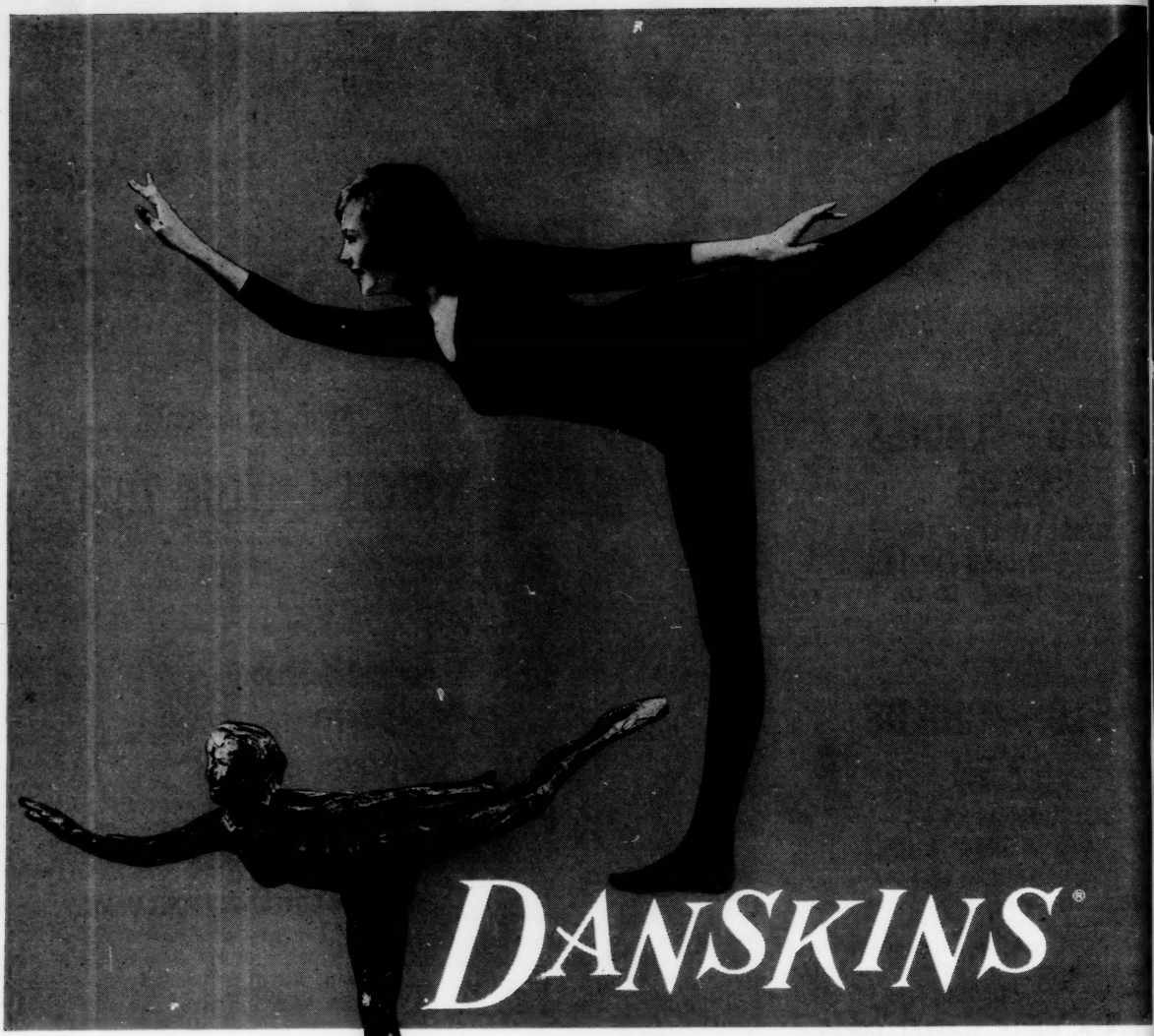
Danjon's

EST. 1842

INC

142 WEST 44th STREET
NEW YORK 36, N. Y.

420 BOYLSTON STREET • BOSTON 16
27 SOUTH WABASH AVENUE • CHICAGO 3
2014 COMMERCE STREET • DALLAS 1
318 SO. ROBERTSON BLVD. • LOS ANGELES 48



"ARABESQUE," a famous sculpture in bronze by Edgar Degas . . . one of many masterpieces in which one art pays tribute to another.

dance as you do— fit like a second skin

DANSOFT STRETCH NYLON
FULL FASHIONED AND SEAMLESS
TIGHTS AND LEOTARDS

The unerring fit of Danskin tights and leotards is wonderful wizardry — the result of knitting DANSOFT stretch nylon in the same full-fashioned way that makes your nylon stockings shape themselves to your legs. Exclusive patented features in Danskin tights, leotards and trunks make them — and you — look really special!

It's easy to find Danskins at department and dance supply stores in a glorious range of newest colors and styles. Or write for illustrated brochure D8 and name of nearest store.

Look for the name DANSKINS — your guarantee of finest quality.

DANSKIN, INC. Division of Triumph Hosiery Mills, 437 Fifth Avenue, New York 16, N. Y.

America's Foremost Makers and Stylists of Ballet Wear

DANCEMAGAZINE

VOLUME XXIII NO. 9 SEPTEMBER, 1959 *The World's Largest Dance Publication*

New York Offices: 231 West 58th St., N. Y. 19 PLaza 7-3667

Rudolf Orthwine Publisher **Jean Gordon** Associate Publisher

Editor-in-Chief
Lydia Joel
Associate Editor
Doris Hering
Art Director
Rudolph de Harak
Advertising Manager
Toni Holmstock
Publicity Director
Donald Duncan
Sales Manager
William Como
Subscription Manager
Joyce Phillips
Editorial Assistant
Larry D. Trexler
National Adv. Representative
Freda Royce
West Coast Adv. Representative
Robert J. Friedman
Young Dancer Editor
Regina Woody

Contributing Editors
Ann Barzel, Selma Jeanne Cohen, Leo Lerman Thalia Mara, Lillian Moore Walter Sorell, James Lyons, Arthur Knight

Staff Photographers
Peter Basch, Radford Bascome, Alejandro Castro, Fred Fehl, Herbert Flatow, Zachary Freyman, Jack Mitchell, Walter Strate, Ted Streshinsky, Bob Willoughby Matthew Wysocki

Staff Correspondents:

Chicago:
Ann Barzel, 3647 N. Pine Grove Ave.

Dallas:
Toni Beck, 4330 Mockingbird Lane

Denver:
Rhoda Gersten, 1370 Forest

Hollywood:
Roy Clark, 4942 Franklin Ave.

Louisville:
William Habich, 517 W. Ormsby

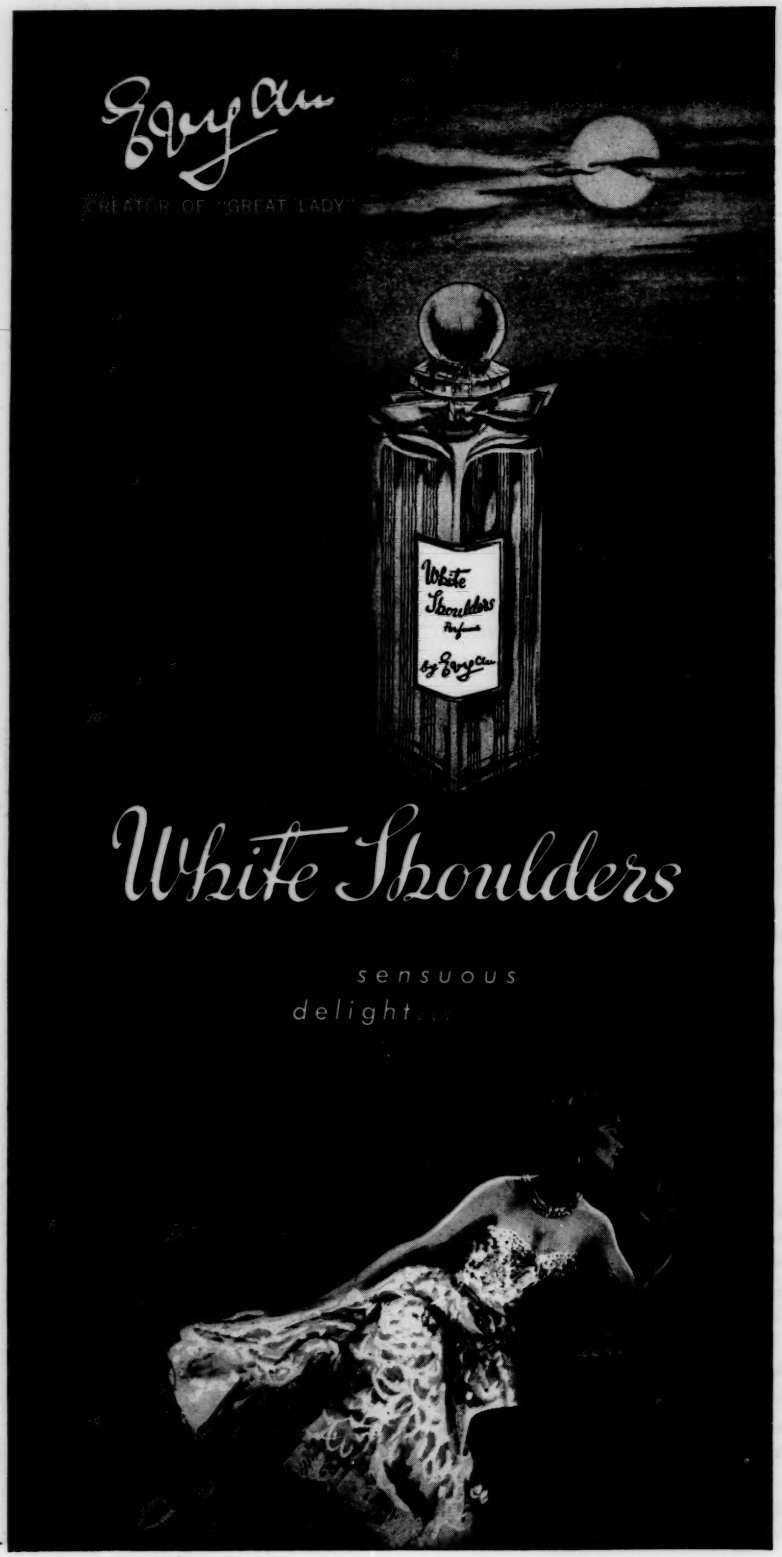
San Francisco:
Clifford Gessler Edit. Dept., Oakland Tribune, Oakland 4, Calif.

So. Calif.:
John Dougherty,
1101 Prospect Ave., Hermosa Beach

Australia: Beth Dean, 43 Dremeday St. Northmead, Parramatta, N. S. W. **Austria:** Linda Zamponi, Vienna State Opera, Vienna. **Denmark:** Sven Sorgenfrey, 8 Boyesgade, Copenhagen V. **England:** Clive Barnes, 16 Gloucester Place, London W. I. **France:** Marie-Francoise Christout. **Germany:** Horst Koegler, Aachener Str. 311, Cologne. **Mexico:** John Fealy, Nuevo Teatro De Danza, 16 de Septiembre #26 altos, Mexico D. F. **Portugal & Spain:** Luigi Gario, Rua Conceicao 113-3rd — Lisbon. **South America:** Hans Ehrmann-Ewart, Casilla 10156 Santiago, Chile. **The Netherlands:** Leo Kersley, Vennipperstraat 14b. Rotterdam (overschie). **West Coast Adv. Offices: R. J. Friedman Associates,** 5880 Hollywood Blvd., L. A., HO 7-5625; Edward Gamrin & Don Ferrul, 260 Kearney St., San Francisco 8, EX 7-0632.

IN THIS ISSUE

10 Records for Dance *Rosalyn Krokover*
12 At the Theatre *Leo Lerman*
15 Dance in the Movies *Arthur Knight*
16 Teaching Future Teachers
19 The Name Dropper *Donald Duncan*
20 Looking at Television *Ann Barzel*
22 From a Balletomane's Scrapbook
24 Open Letter: A Matter of Values *Marian Horosko*
26 Reviews *Doris Hering*
28 My Early Years, Part II *Fred Astaire*
36 America Meets Vera Volkova *Doris Hering*
39 Family Affair: The Golovines
40 Takarazuka Dance Theatre *Barbara Shoemaker*
44 A Half Century of Balletomania *Diana P. Daniels*
45 Joe Layton—Young Man in Motion *David Boroff; photos by Jack Mitchell*
48 Brief Biography: Dean Crane *Saul Goodman-Zachary Freyman*
50 Andre Eglevsky: From Moscow to Massapequa *David Leddick; photos by Jon Brouwer*
54 Regional Ballet—U.S.A.: Your Program Book *Karl Leabo*
58 Young Dancer's Bookshelf *Regina Woody*
59 Y.D. Notation: Vaslav Nijinsky *Regina Woody*
60 In the Schools
62 Talk of the Trade
63 Personalities in the Business of Dance: Bob Kimble *Donald Duncan*
66 Teacher Says: Etienne Decroux Has Much to Teach Us *Raoul Gelabert*
73-81 BALLROOM U.S.A.
82 Beauty and the Dancer: Dressing for Ballroom Class *Antonia Dobroslavic*
84 Do's and Don'ts of Ballet Allegro: Pas de Bourrée Piqué *Thalia Mara-Jack Mitchell*
86 Tap Series: On Conventions *Paul Draper*
93 Shopping Guide



RECORDS FOR DANCE

BY ROSALYN KROKOVER

A series of elaborately boxed records has been issued by RCA Victor. While most are full-length operas, piano concertos and the like, there is one ballet sandwiched in. The ballet is *Giselle* (Victor LM 2301, monophonic; LSC 2301, stereophonic). It is played by the Paris Conservatoire Orchestra, under the direction of Albert Wolff.

While another single-disc version of *Giselle* is not news — there has also been one recently released, played by the same orchestra, under the direction of Jean Martinon (London CS 6098) — the style of packaging is news. For with the record, at no additional cost, is a 12 by 12 booklet with over sixty pictures from the memorable Alicia Markova-Erik Bruhn performances of *Giselle* as presented by the American Ballet Theatre several seasons ago. The pictures are captioned and arranged in sequence following the action of the ballet. For those who saw and were moved by the Markova-Bruhn performances, this deluxe issue of *Giselle* should have special significance.

A fairly new recording by Laurindo Almeida, guitarist, titled "Danzas!" (Capitol P 8467), has as live guitar sound as has come our way. Since Mr. Almeida is essentially a concert guitarist in the Segovia tradition, this record of dances by Granados, Albeniz and other composers of Spain, South America and Mexico is recommended for listening pleasure rather than dancing. The approach is musicianly, with attention to detail; no calculated tricks for excitement here.

For dance, the second volume of "Musica Flamenca" (Epic LC 3566), with Pepe de Almeria and his ensemble, is now available. The sound is nowhere as lifelike as in the Almeida record, but it is serviceable. In addition to Almeria, who plays the guitar, there are singers Rafael Romero and Jose Vargas. The latter also appears to be a master of the *zapateado* in the *Sevillana flamenca* and *Allegrias de Cadiz*. Castanets are played by dancer La Maja de Castilla. This talented little group performs thirteen popular songs

and dances, all arranged by Pepe de Almeria for solo and ensemble.

There are two new records of lively fun music worth mentioning here. "España Cani" (Dancing Pasadobles), played by Terig Tucci and his orchestra (Victor LM 1922, monophonic; LSR 1922, stereophonic), contains about forty minutes of those irresistible lightfooted marches. This music can provide the necessary spark for the dullest party. Merely stepping in time as the record plays gives one the feeling of dancing. Notes on the record sleeve have been supplied by *Dance Magazine's* Ballroom Editor, Donald Duncan.

The other disc is "Gold Coast Saturday Night" (Electra 167). The music is played by Saka Acquaye and his African Ensemble from Ghana. This is not ethnic music, nor does it make any pretense to be. Though the pieces are mostly based on African ballads, folk songs and traditional rhythms, the treatment is a combination of American jazz (instruments and all) and native drums.

Saka Acquaye, who heads the ensemble, has spent much time in this country, as an artist as well as musician, and appears to be one of those all-around natural talents. There is tremendous range to the music, from the clean-cut cross-rhythmic patterns so expertly played in a piece called "Drum Festival" to the sound of splashing water in the traditional canoe song, "Down the Congo." This is all dance hall stuff, but highly varied, colorful, expertly played and superbly recorded. *THE END*

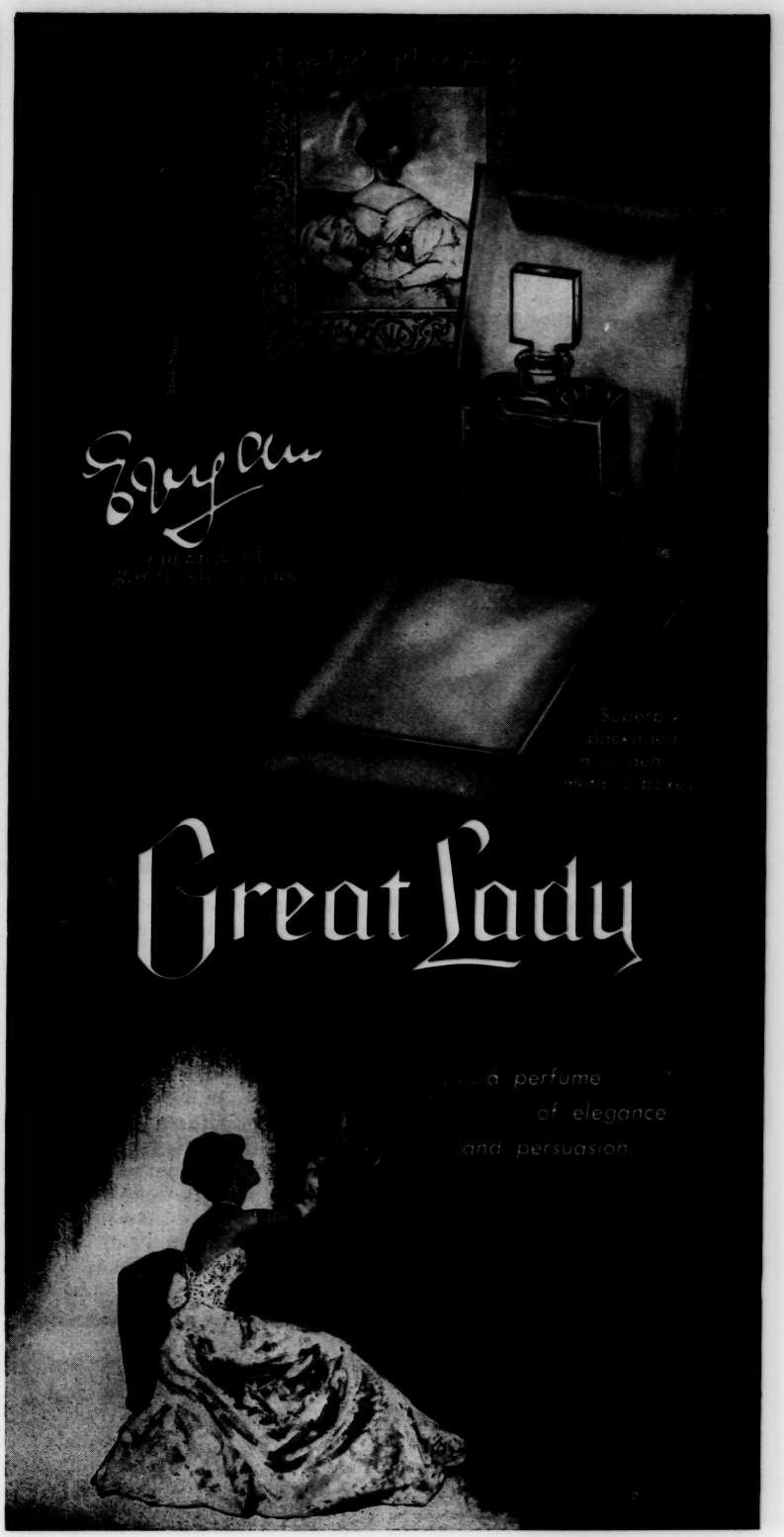
---

on the cover

September is back-to-school month, a time which has double meaning for the millions of youngsters who attend dance classes in addition to academic studies. A very small percentage of these plan professional careers, but all gain the advantages of training toward strength, grace and harmony.

On pages 50-53, we present famed ballet dancer Andre Eglevsky in his role as teacher.

PHOTO BY JON BROUWER



"FANTASTIC FLEXIBILITY"
Players Incorporated, Catholic University of America
"Amazed at the performance"
Teachers College, Columbia University
"YOU HAVE OPENED THE WAY FOR EFFECTIVE AND INEXPENSIVE LIGHTING CONTROL"
University of Minnesota

The "Critics" Acclaim Outstanding
DAVIS CONSOLETTE portable dimmers

ESPECIALLY DESIGNED FOR TRAVELING PRODUCTIONS

Here's a compact switchboard for dance groups who require professional lighting control combined with portability and ease of maintenance. Color-keyed control sliders and numbered positions make it easy to operate and to follow your lighting layout. Each Consolette portable controls 12,000 watts — 12 lighting circuits — by means of six dimmers and 12 auxiliary switches. Control is smooth and flickerless, from blackout to full on or any intermediate intensity. New coil design and construction features provide long, trouble-free life. Mail the coupon *today* for full information.

The Davis BLACKLIGHTER . . . for spectacular effects

DAVIS DIMMERS

These strong, light-weight extruded aluminum fixtures make it convenient and inexpensive to add Black Light to your presentations. Equipped with BLB fluorescent lamps, they turn on or off with immediate response and burn vertically or horizontally. Attached hangers make them easy to set up.

ARIEL DAVIS
Manufacturing Co.
Makers of
DAVIS DIMMERS
Ariette Lighting Fixtures
3667 South State Street
Salt Lake City, Utah

Gentlemen: Please send me complete information ☐
Have your local representative call ☐
My name.....
My address:.....
.....
In Canada: P. O. Box No. 1034, Lethbridge, Alberta
D-1

AT THE THEATRE

"LEAVE IT TO JANE"
"THE BILLY BARNES REVUE"

BY LEO LERMAN

In 1917 Jerome Kern wrote the tuneful score to a rowdedow book and lyrics by Guy Bolton and P. G. Wodehouse. They had derived this from George Ade's very successful theatre piece, *The College Widow*. The Kern-Bolton-Wodehouse musical was titled (and still is, for that matter) *Leave It to Jane*. It is distinguished not only for its Kern melodies, but because it is one of two or three musicals which first concentrated on bringing to Broadway a collegiate atmosphere . . . its argot, its foibles, its high spirits, even its tastes in social dance.

For its day, *Leave It to Jane* was a pretty racy show; today, its raciness quaint, it is a wonderfully lively, enchantingly spirited period piece, at least as it is presented way off Broadway, down at the Sheridan Square Playhouse, by Joseph Beruh and Peter Kent. This version (and most authentic it seems) has been directed by Lawrence Carra, set sort of in the round by Lloyd Burlingame, costumed prettily by Al Lehman, and choreographed by Mary Jane Doerr. Miss Doerr has done a nimble and, when needed, a deliciously sentimental job. Her background includes dancing on Broadway in *Can Can, The Vamp, Fanny* and *The Ziegfeld Follies*. Last season she was assistant choreographer on The Pat Boone TV Show. So they come — the choreographers of tomorrow — from the dancing ensembles of Broadway shows, from the corps de ballet of our name troupes, from TV.

In *Leave It to Jane*, Mary Jane Doerr demonstrates that she has a shrewd sense of period and a respect for it, almost always knowing just when to stop short of pointless caricature. The one number I missed was the traditional duo between the comedy team (Eva Puck and Sammy White were the queen and king of this genre). No musical, in olden times, ever was without one of these, and Jean Allen

(replacing Dorothy Stinnette) and Angelo Mango are just the comedy dancers to do an "eccentric" duet. Miss Doerr has been especially fortunate in her cast: every single member seems to have had excellent dance training.

Leave It to Jane also gives Kathleen Murray a chance to make her musical comedy (and this is definitely a real old-fashioned musical comedy) debut: she does it blithely, looks pretty, dances pretty, acts pretty and, like Mary Jane Doerr, knows just when to stop joshing the vehicle which serves her so very well. *Leave It to Jane* and *The Boy Friend* should show off-Broadway producers that they have a wonderful opportunity with the musical, wonderful and financially rewarding if a careful proportion is observed. Off-Broadway (save on the somewhat on-Broadway stage of the Phoenix) cannot do musicals with the extravagance Broadway thinks its audience must have. What a chance, then, for off-Broadway to present truly inventive musical theatre.

The Billy Barnes Revue is a show that, in New York, started off-Broadway and was then so successful that it moved to Broadway. This revue, with music and lyrics by Billy Barnes and sketches and dialogue by Bob Rodgers, is the best American revue Manhattan has seen since *Lend an Ear*. Both shows have one thing in common: they originated in California. Looks as if they grow them sharper out there. No choreographer is listed for this musical, yet each of the eight satirists (Joyce Jameson, Bert Convy, Jackie Joseph, Ken Berry, Ann Guilbert, Bob Rodgers, Patti Regan, Len Weinrib), who make up the complete cast, dances all of the time.

The Billy Barnes Revue offers an excellent opportunity for viewing perfect revue timing both vocally and physically. Here are bodies which move satirically, and sometimes even break into recognizable dance steps and combinations of dance steps, but only when these contribute point to or sharpen the point of the fun in hand. Bob Rodgers staged the show, but what the audience gets must surely be a perfect fusing of his staging, the innate and highly professional talent of the company, and the almost always extremely funny material with which they have been provided. Although Joyce Jameson has been singled out by many of my colleagues, my pet comic (female) in *The Billy Barnes Revue* is Ann Guilbert. She is precisely what any musical, on or off Broadway, needs. *THE END*

MAIL ORDERS NOW

LIMITED ENGAGEMENT! SEPT. 16th THRU OCT. 3rd

a superbly costumed Japanese extravaganza of dance, melody & laughter

ALBERT B. GINS presents

takarazuka

Dance Theatre

All-Star Company

DANCERS
SINGERS
ACTORS
MUSICIANS

Prices: (Tax Included)

OPENING NIGHT—Wednesday, Sept. 16th. Orchestra: $15.00, 12.50, 10.00; Boxes: $15.00; Grand Tier: $12.50, 11.00, 9.50, 8.00; Dress Circle: $6.00, 4.50; Balcony: $3.50, 3.00; Family Circle: $2.00, 1.25.

EVENINGS—Sept. 17th to Oct. 3rd inclusive (Except Mondays). Orchestra: $8.50, 7.50, 6.00; Boxes: $8.50; Grand Tier: $7.50, 6.50, 5.50; Dress Circle: $4.00, 3.40; Balcony: $3.00, 2.25; Family Circle: $2.00, 1.25.

MATINEES—September 19th, 20th, 26th, 27th, October 3rd. Orchestra: $7.00, 6.00, 4.50; Boxes $7.00; Grand Tier: $6.50, 5.50, 4.50; Dress Circle: $3.50, 3.00; Balcony: $2.50, 2.00; Family Circle: $1.50, 1.00.

Every Evening except Monday — Matinees Saturday & Sunday

MAIL ORDERS TO: The Takarazuka Co., Metropolitan Opera House, 147 W. 39th St., N.Y.C. Enclose stamped self-addressed envelope with check or money order.

METROPOLITAN OPERA HOUSE

MU 2-0250

RETARDED CHILDREN CAN BE HELPED

LETICIA JAY **CLASSES**

West/East & Jazz Dance Techniques

Co-ordinated with JNOTATION

2 hour lessons assure pupils of both the dance material, and its notation for future reference.

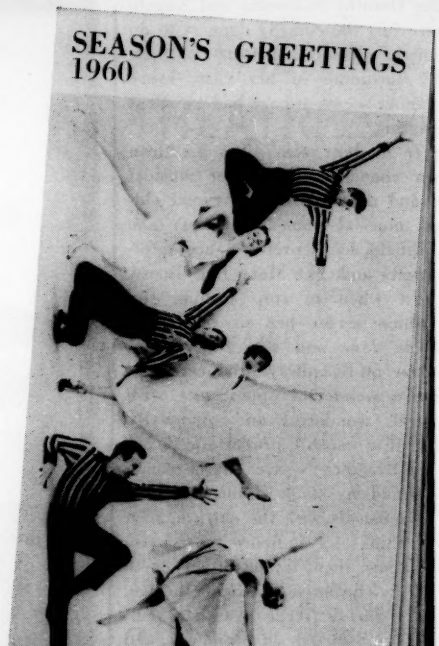
10 East 85th St., New York 28, N. Y.
RH 4-7588 or CO 5-9627

send "season's greetings"

in a MOST DISTINCTIVE way with the

1960 DANCE CALENDAR

A Calendar and Souvenir Book in One



High spirited cover photograph of TV's HIT PARADE DANCERS in gleeful holiday dance.

Seperate picture-page for each month . . .

1. Fred Astaire & Barrie Chase
2. Erik Bruhn & Lupe Serrano
3. Violette Verdy & Royes Fernandez
4. Alicia Markova & Michael Maule
5. Nina Novak & George Zoritch
6. Jack Lemmon & Kathryn Grant
7. Harold Lang & Wisa D'Orso
8. Stuart Hodes
9. Gwen Verdon
10. Luis Olivares
11. Carmen Gutierrez
12. Barton Mumaw

Thumbnail biographies of all the dancers

Detachable page for each month . . . Entire year on inside back cover . . Fits into an ordinary #10 envelope

YOUR prompt order assures immediate shipment

YOUR personalized imprint free

Your name stays visible all through the year when we imprint it on the bright red panel — ABSOLUTELY FREE if you order 100 or more calendars by November 20th.

use this handy coupon to order your calendar

Send me_____ 1960 Dance Calendars

I enclose remittance in the amount of $_____

Orders up to $3.00—add 25c postage.—Orders of $4.00 or more—add 50c postage. N.Y.C. Residents: Add 3% sales tax.

Please imprint. (Maximum imprint: 4 lines)
If imprint differs from information below, attach instruction on a separate sheet.

Name_____

Address_____

City_____ Zone_____ State_____

DANCE Magazine 231 West 58 Street New York 19, N. Y.

CHECK THESE LOW PRICES

25c EACH

$15.00 for 100

$12.50 per 100 for 500 or more

DANCE IN THE MOVIES

"THE ENCHANTED MIRROR"

BY ARTHUR KNIGHT

The Russians, with their genius for reinvention, have come up with a new wide-screen process, Kinopanorama, that looks remarkably like our own Cinerama and Cinemiracle — a similarity heightened by the fact that the two films presented here recently in conjunction with the Soviet Exhibition of Science, Technology, and Culture, *Great Is My Country* and *The Enchanted Mirror,* have both been projected on Cinemiracle equipment.

The first of the two films shown here was a travelogue singing the praises of Russia's big cities, big hydro-electric plants, big steel mills, and big airplanes, with an occasional glimpse of folk dancing to break the tedium. But *The Enchanted Mirror,* while still essentially a travelogue, incorporates some of the most exciting dance footage ever screened.

To begin with, there is Galina Ulanova dancing the pas de deux from *Swan Lake,* with the full corps de ballet of the Bolshoi in back of her — and an excerpt from the Black Swan's waltz as an encore. The camera, even when played breathtakingly close, is still able to preserve on the wide screen the spread of the ensemble and the ambience of the decor. And never before — not even in the filmed *Giselle* shown here two years ago — have we been able to observe so advantageously the magnificent control, the effortlessness of her fouettés and arabesques, or the perfection of her point work. Also visible, too, is the disconcertingly mask-like, immobile face, casting a slight chill over her most graceful movements.

Throughout the film, there is folk dancing in abundance — Chinese workers, Siberian peasants, stolid Russians in a festive mood. These are but glimpses, however, shots taken almost at random. Whenever the camera moves indoors, the results are far more rewarding. We are introduced, for example, to a group of amateur dancers, and watch an adagio performed by a young plumber and a draftswoman, surrounded by a chorus of non-professionals. One can not help but be impressed by the technical proficiency of these young people to whom dancing is merely an avocation.

At another point, *The Enchanted Mirror* pauses to reflect images of the classic Chinese theatre, with its tradition-bound choreographed movements. (Traditions are changing, the commentary informs us: Women are now permitted to appear in the plays, although the central roles — even the women's roles — are still taken by men.) We are permitted a glance at one of these plays, meet its star performer behind the scenes, and then are whisked away to the Peking Classical Opera for a presentation of *King of the Monkeys,* a whirlwind tumbling exercise in which the Monkey King defeats all his adversaries through intricate, precisely-timed swordplay.

But the high point of the film (although not, alas, its actual climax) is a performance by the dancers of the Piatnitsky Ensemble. Against black backgrounds, with a highly-polished purple surface to dance upon, they swing from group to individual to duo to group again with a marvelous feeling for over-all design and an exuberance of spirit that seems to fuse them all into a single, irrepressible unit. Their patterns are fairly obvious — circles, quadrilles, straight lines with a soloist out front. But when each performer is of solo calibre, and each flings himself into the design of the dance with an almost suicidal abandon, the total effect is wildly exciting. In the film, oddly enough, the excitement is even greater than when one watches the same dancers perform the same dance in the flesh.

The reason, I suspect, lies in the process itself, whether called Cinerama, Cinemiracle, or Kinopanorama. Each of them affords the same opportunity to the dance film maker to photograph, as it were, in the round. One follows the line of the dance, the movement of the performance on the great curving screen, precisely as if he were seeing it on the stage of a theatre. There is no need to re-choreograph the work, as in ordinary movies. These pseudo-stereoscopic images approximate the effect of the original, while augmenting the immediacy of a live performance by bringing us so much closer to the performers. Certainly, if the Russians are to be congratulated on any aspect of their invention, it would be their willingness to give us such generous samples of their dancing in the medium best suited to its presentation. And if, in this cultural interchange, our American producers have learned this lesson, we owe the Kinopanorama people a debt of deep gratitude.

THE END

6 NEW RELEASES presented by BUSTER COOPER

CH-111A THE BIG BEAT — Terrific jazz novelty with a different beat.

CH-111B RINKY TINK RAG — Exciting Western novelty — SHOW STOPPER.

CH-112A AN AMERICAN IN CUBA — Wonderful production for tap or jazz.

CH-112B JUMPING WITH CINDY — Excellent Intermediate tap created with the TEENAGER in mind.

CH-113A & B GRANDFATHER CLOCK— Children will love this new production number with catchy lyrics.

CH-114A & B IT'S RAINING—(production number with raincoats) A number for "tiny tots" with a definite beat and simple lyrics.

CHOREO RECORDS

Routines by Buster Cooper

ALBUM JAZZ TECHNIQUE

(THREE RECORDS)

Jazz Barre — Jazz Centre — Progressive Jazz Walks

WRITE FOR FREE CATALOG

Box 4952 — Dallas 6, Texas

BALLET ARTS

Instruction under World Famous Artists

AGNES DE MILLE,
VLADIMIR DOKOUDOVSKY,
HENRY DANTON,
LISAN KAY,
PETER NELSON,
VLADIMIR KONSTANTINOV,
VERA NEMTCHINOVA,
YEICHI NIMURA,
DORITA ORTIZ,
NINA STROGANOVA
CALVIN VON REINHOLD

Classes in Ballet, Adagio, Modern, Character, Modern Jazz, Spanish

Send for Brochure & List of Classical Variations

BALLET ARTS SCHOOL
"61" Carnegie Hall
N. Y. C. 19 • CO 5-9627

STEFFI NOSSEN SCHOOL
of Westchester
CHILDREN TEEN AGERS ADULTS
Master Classes
3 Winged Foot Drive, Larchmont, N. Y.
TE 4-0785

RAOUL GELABERT

BALLET WORKSHOP
Non-Profit Organization for Dance Productions Training for Dancers & Choreographers (Under Very Select Faculty)
In
Dance Composition, Dance Anatomy, Pantomime, Labanotation, Plasto-Rhythmics, Modern & Ethnic Dance Rhythm, Stagecraft.
Makeup and Educational Films.
Studio and Theatre Presentations.
Opening September 12
Registration Sept. 8 to 11
Weekend Sessions
We Welcome New Members and Ideas
For Brochure — Information Write
RAOUL GELABERT, Founder-Director
63 E. 11th St., New York City
Phone AL 4-0064.

TEACHING FUTURE TEACHERS

Cortland State Teachers College stimulates its dancers and involves its community, too

***DANCE STUDENT:** A member of the Cortland Dance Group demonstrates.*

Under the sponsorship of Fanny Helen Melcer, Director of its Modern Dance Dept., Cortland (N. Y.) State Teachers College has been experimenting with workshops, symposia, and guest teachers and artists. Held at intervals within the school year, each event is in a different area of dance. Programs are financed by the college's Theatre Arts Fund, and scheduled with Dr. Leonore Alway, Director of Physical Education for Women. They are often open, by invitation, to children of local schools, to members of dance clubs from nearby colleges (including Syracuse and Cornell) and to other selected groups in the community. The purpose of these projects is "first, to give the dance students experience watching and working with the varying age levels they will be teaching; and second, to give the stimulus of working with outstanding artists." One of the results — considerable community interest.

On these pages are some records of the activities of the dance department during the past year. Particularly successful in attracting men to the dance *(see Dance Magazine, August '57)*, CSTC activities explain why. Recent programs included a wrestling coach and ex-boxer teaching square dance, an Arthur Murray couple showing the latest ballroom steps, an all-around athlete teaching children's rhythms, and a modern dance lesson, led by a prominent male dancer, in which sports movements were abstracted into dance.

THE END

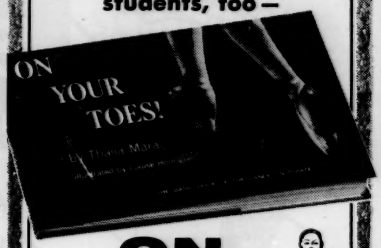
***RHYTHMS CLASS:** CSTC graduates Joan Trace and athlete Robert Bub return for a workshop and teach rhythms to youngsters recruited from local schools.*

PHOTOS BY PATRICIA JEAN MOORE

***PROMENADE:** A square-and-folk dance workshop is led by Mr. & Mrs. "Duke" Miller.*

***GUEST TEACHERS:** Well-known concert performer Emily Frankel (above) teaches a college level workshop class. Lucas Hoving and Bill Hugg are among those who have taught special modern dance classes at the school. Jean Cebron's included material directed particularly to male students, of whom there are plenty (below).*

Now there's a home study book for *advanced* students, too—



ON YOUR TOES!

By Thalia Mara,

Contributing Editor,
Dance Magazine

Illustrated by Louise Holmgren

The director of New York's School of Ballet Repertory now presents a *fourth* book in her unique series of supplementary texts for dance students' home practice. Those who have already used *First Steps, Second Steps* and *Third Steps in Ballet* need no introduction to these fine auxiliary aids to regular ballet lessons. The present volume is a basic book of the dance "sur les pointes," designed as a guide to home work for students no younger than ten who have had at least two or three years of previous training in ballet technique.

Detailed drawings illustrate each movement, providing the student with a ready reference to assure correct, constructive practice of each step she has been taught in regular classes.

Order ON YOUR TOES! today for advanced students; *First-, Second-,* or *Third Steps in Ballet* for beginning through intermediate students. $2.50 each at all booksellers, or from

DOUBLEDAY AND COMPANY, INC.
Dept. 9-DE-9, Garden City, New York

Vodka and Shashlik Vodka and Lull Kebab Vodka and Cotelete a la Kiev Vodka and Beef a la Stroganoff Vodka

150 W. 57 ST · CO 5-0947

NEXT TO CARNEGIE HALL

OPEN DAILY INCLUDING SUNDAY

BAUM'S HAS EVERYTHING!

Everything *means*—your entire school can be completely outfitted with shoes, leotards, tights and accessories . . . It means that the quality you get is tops at Baum's well known low, low prices . . . It also means that you get your orders back as fast as humanly possible! . . .

What more could you ask for? Everything you need from one company! . . . at the lowest prices, and shipped to you in record time . . . This is an ideal situation . . .

TRY US, IF YOU HAVEN'T ALREADY!

Baum's Inc

SINCE 1887

TEACHERS! Write now on your business letterhead for our latest

1959-60 DANCE PRODUCTS CATALOG No. 73A

YOU CAN'T POSSIBLY RUN A STUDIO WITHOUT IT . . . IT'S A MUST!

Dance Footwear, Recital Costumes, Accessories, Costume Fabrics

106-112 SO. 11th STREET • PHILADELPHIA 7, PA.

HENRY STREET PLAYHOUSE
466 Grand St. N.Y.C. 2 OR 4-1100
BETTY YOUNG — ALWIN NIKOLAIS
directors
PROFESSIONAL DANCE
day: 1 to 5 p.m. eve.: 6 to 8:30 p.m.
technique, theory, choreography, notation, percussion, pedagogy, repertory
REGISTRATION FROM SEPT. 12
CLASSES FROM OCT. 1
catalog DM on request

Bachelor of Arts Degree with a Major in Dance
Combines professional training with a liberal arts education
JORDAN COLLEGE of MUSIC
BUTLER UNIVERSITY Indianapolis, Indiana

HERE ARE A FEW OF THE MANY ADVANTAGES For Members of

NADAA

Business
Forums and Clinics to Discuss and Solve Studio Problems

Promotion
Hundreds of Promotional Plans to Increase Enrollments

Advertising
Detailed Campaigns for Stimulating New Business and Keeping Students Longer

Literature For Mailing Campaigns

WRITE FOR APPLICATION
— NOW —

National Association of Dance & Affiliated Artists, Inc.
1920 West Third Street
Los Angeles 57, California

THE NAME DROPPER

We're being nostalgic again, a condition brought on by rediscovering (right on our desk) *25 Years of American Dance*, that 263-page photo-and-text treasury of highlights from a quarter of a century of *Dance Magazine*. The book, edited by Doris Hering, has helped us remember a lot of happy history.

We learned, for instance, about a pest of a kid who used to dance for pennies in saloons, and the time he was bounced by a singing waiter. The anecdote is reprinted from a 1927 issue. Author was George White, the song and dance man who produced the "Scandals." He was that kid, and the waiter was Irving Berlin.

Today George Balanchine is on the highest creative plateau, but *25 Years* has lots to document his musical comedy "past." The Playbill for one of those efforts, *On Your Toes* (1936), was the first to use the word "choreographer" relating to a Broadway-type opus. In that show was Balanchine's superb "Slaughter on 10th Avenue" and his hilarious burlesque of "Scheherezade."

From this volume we find out that the fabulous Arnold Genthe photos of Isadora Duncan came about after the celebrated camera artist agreed, with some amusement, to make her some 2" x 2" passport pictures.

There is a reprint of an article by Fulton Oursler, in which the renowned author projected the idea of seeing ballet in one's own living room. His "Television, a Starry Dream," was in the issue of October *1929!*

In "One Night Stands in Darkest America," Ted Shawn recalls the "luxury" of touring — being assigned such dressing rooms as an empty swimming pool, or the tax collector's office of a provincial City Hall — or having to make "skin" changes crouched behind a billiard table.

Few dancers can match the career hazard faced by Claire Luce in a Ziegfeld "Ostrich Ballet." The book informs us that the lady was required to make her nightly entrance on the back of a mean and murderous (and blindfolded) ostrich.

25 Years of American Dance ($3.95) is published by *Dance Magazine*.

DONALD DUNCAN

SCHOOL OF AMERICAN BALLET
Official School of the New York City Ballet Company
1959-60 SCHOOL YEAR
Tuesday Sept. 8: **Beginning of Classes**
Sept. 8 and 9 at 10:00 a.m.: **Auditions for students aged 10-18.**
Sept. 19 at 4:00 p.m.: **Audition for First Children's Division (aged 8 and 9)**
2291 BROADWAY, NEW YORK 24
TRafalgar 7-9208

Severo Ballet
SCHOOL and WORKSHOP
for serious students of classical ballet.
Phone TEmple 1-7254
4835 Woodward—Detroit 1, Michigan

"ACROBATICS"
Specialized Training
JOE PRICE CO. 5-8877
1697 Broadway Suite 302 N. Y. C.

THE BALLET STAGE
Announces Fall Season
September 14, 1959
Classes for all grades and professionals, including pointe, men's class, and supported adagio.
Faculty: **HARRY ASMUS,** Director
OLGA TAVOLGA
Write or Call for Information
265 W. 54 St., NYC 19 CO 5-9320

The
BALLET THEATRE
SCHOOL

Lucia Chase, Director

Official School of
The American Ballet Theatre

William Dollar, Faculty Dir.
Valentina Pereyaslavec
Igor Schwezoff
Fernand Nault
William Griffith
Yurek Lazowski
Ludmila Sholiar
Anna Youskevitch
Marianne Bolin
Matt Mattox (Jazz)

•

Graded Children's Classes

•

Adult Evening Classes

•

Special Summer Course July-Aug.

Approved by the U.S. Gov. for students from abroad

Elena Balieff, Executive Director
316 W. 57th St., N.Y.C. 19 JUdson 6-1941

Affiliated Schools
Oklahoma City
5137 Classen
Corliss Ingram, Dir.

Cleveland
1030 Euclid Ave.
Ruth Pryor, Dir.

Indianapolis
635 N. Pennsylvania
Marguerite deAnguera, Dir.

PERRY-MANSFIELD
School of the Theatre and Dance
Steamboat Springs, Colorado
July and August
Hariette Ann Gray—modern dance
Mary Clare Sale—ballet
Charlotte Perry—acting
THEATRE FESTIVAL
in the
JULIE HARRIS THEATRE
Address Portia D. Mansfield
Nov. to May — Box 4026, Carmel, Calif.

LOOKING AT TELEVISION

WITH ANN BARZEL

The excerpts from the Festival of Two Worlds, filmed in Spoleto and shown on the July 19 Ed Sullivan Show, contained the most noteworthy dancing of the month. The meagerness of the introductory information made some of the choreography pretty baffling to the unsophisticated, but the general aspect was of vitality and freshness. The excellence of the dancers was very evident. The John Butler offering looked good on television. The Robbins choreography was provocative, but I would like to see it in its entirety and in a theatre. Nora Kaye and Scott Douglas danced well in the *Romeo and Juliet* pas de deux to Tchaikovsky music. The setting helped the romantic mood and the period, but the stone floor was obviously hard on the dancers, and the column that came between camera and dancers was hard on the viewers.

Ed Sullivan has presented French dancer Noelle Adam a number of times since her stage success last year in *The Broken Date*. At the time there was something exciting and intriguing about her beatnik dance in shapeless sweater and tousled hair. But when she appeared, July 12, all cleaned up with fine costumes and meticulous grooming and was given routine jazz steps, she seemed no better than the average chorus girl. She postured on and off a platform with the inevitable worshipping males.

An hour later, on the Chevy Show, Janet Blair was presented in a similar situation. Her dance with the adoring men was a tango. She always tries hard.

Miss Blair and Miss Adam could both have taken a lesson from Carol Lawrence on how to conduct oneself in the "adoration" scene. Miss Lawrence sang and danced with a group of boys on the Dave King Show on the evening of August 5. She is a well-trained as well as talented dancer, and her vocabulary and skill are something one doesn't just pick up from the choreographer.

Music for a Summer Night missed a chance to have a distinguished dance show on July 22, when the Waltz was the theme. More waltzes were warbled than danced and the dances were more leaden than lilting. Perhaps a VIP vetoed the obvious idea that a ballet-waltz, perhaps the pas de deux from *Les Sylphides*, is a fascinating facet of waltzing. What we did see that night was a couple, first at a formal ball, then as gypsies, and finally in the "Anniversary Waltz," done before the orchestra. There was a bright moment when multiple images of the whirling couple gave the effect of a swirling ballroom.

The convention of the Chicago National Association of Dance Masters presented an opportunity to explore TV viewing habits and wishes of dance teachers from Texas and Tennessee, Illinois and Indiana. Most of them watch for announcements of spectaculars with dance and post notices reminding their students to tune in.

Last season's Bell Telephone Hour was a show teachers took time to see. A number regret the passing of Your Hit Parade, which, from the time of Tony Charmoli and Ernie Flatt to the recent Peter Gennaro, set a pattern for television dance. The Perry Como Show is watched faithfully because of Louis Da Pron's participation. His fans were disappointed that there was less dance and fewer views of Louis in the past year.

The enthusiasm for Gene Kelly's "Dancing Is A Man's Game" was universal. Marjorie Duckett of Memphis said it did more for dance schools than any promotion of the decade. Every teacher to whom I talked rated it far above the Fred Astaire award-winning program. In fact, many expressed disappointment in the Astaire show. Araby Blinn of Battle Creek and Gus Giordano of Evanston were just two of the many who are clamoring for dance on educational TV level. The series recently made in Boston is awaited eagerly. Teachers want to know how to go about getting the series shown on local stations — and not at a time when every teacher is busy with classes.

Polka-Go-Round is very popular. Catherine Cromwell of Danville, Ill., said it is one of the few programs where one can

CBS-TV Photo

see honest dancing, not the illustration for a popular song. It is the only non-jazz dancing on the air.

There was divided opinion on the Arthur Murray Party. Gladys Benedict, vice-president of CNADM, said she found it diverting as long as the professional dancers were on. The Dinah Shore and Ed Sullivan shows were watched for their frequent dance numbers. Garry Moore was tolerated because one could often find dance in his show. Lawrence Welk had a number of fans because of the excellence of his regular tap dancer.

Many, like Marie Buczkowski of South Bend, complained that teachers' viewing hours were necessarily late. They could see Jack Paar. But while he often had dancers on his program, he kept them talking. The consensus was that dancing would help the Paar show.

Teachers think Dick Clark's American Bandstand is contributing to the delinquency of the country's minors by showing them as glum, badly dressed kids with horrible posture and bad manners. Several teachers gave hilarious impersonations of the kids in rock-and-roll seizures. They should go on the Dick Clark Show. Pointed satire could do a lot to show the kids how they look. Several teachers said that television could use a well-bred young people's dance party conducted by a smart dance teacher. It could be good viewing as well as a good influence.

CBS-TV Photo

A "cool" number for a hot summer eve is performed by guest Gretchen Wyler and the Peter Gennaro Dancers on the Aug. 4 CBS-TV Andy Williams Show.

On two points every teacher seemed in agreement. When contributing their pupils to local TV shows, they find the conditions of time and space far short of ideal.

As for the future — all are eagerly awaiting the promised hour of the Bolshoi Ballet made for television airing before the Russians left. *THE END*

make **AL GILBERT** your Assistant Teacher with these **NEW RELEASES**

Children's
GRADED
TAP EXCERCISES

SERIES I

GRADE No. 1
RECORD 701

GRADE No. 2
RECORD 702

voice by
AL GILBERT
music created especially
for each exercise by JOHNNY FINKE

AL GILBERT America's foremost child dance educator now brings his perfected techniques to you and your students.

OTHER NEW RELEASES:

Children's Beginner Dances — Record 128
Beginners Ballet Dances & Exercises — Record 223

COMPLETE CATALOG AVAILABLE ON REQUEST

T. M. Reg. **Stepping Tones** RECORDS

P. O. Box 64334, Los Angeles 64, California

DAVID HARRIS • **MODERN JAZZ**
Beginners, Intermediate, Professional
JUNE TAYLOR SCHOOL OF THE DANCE 1755 Broadway, N.Y.C. 19 JU 2-1780

• **ESPINOSA'S World Famous BALLET BOOKS** •
Analytical Description of all the Orthdox Techniques
Elementary $2 Intermediate $2 Advanced $3 100 Simple Enchainements $2
SPECIALLY COMPOSED MUSIC for Barre, Adage, Batterie, Etc.
which may be used in conjunction with the above books
Grade 1-3 ..... $1.50 Album of Twenty Elementary, Intermediate,
Grade 4 & 5... $1.50 Grade Dances.. $1.50 Advanced ... $1.50 each
Remittance with order to:
THE BRITISH BALLET ORGANIZATION
Woolborough House, 39 Lonsdale Road, London S.W. 13, England
The Organization's Quarterly Bulletin costs $1 a year (post free)

califone *Announces...*

Two-Year Guarantee
on STROBESELECTOR MOTOR

Due to the unexcelled performance of the Califone STROBESELECTOR MOTOR used in all Califone variable speed phonographs (except the Model 12MV), we are announcing the extension of the present material guarantee from the conventional 90-day to a TWO YEAR guarantee on this motor.

At the same time, all other parts on all Califones are now factory guaranteed for a period of ONE YEAR, except for Tubes, Cartridges and Needles. These latter items will continue to have the 90-day factory guarantee.

This warranty shall take effect January 1, 1959. Therefore, any units for which warranty cards have been returned to us since that date will be honored on the above basis. The new warranty is valid provided the warranty card is dated after January 1, 1959.

califone CORPORATION
DEPT. D-20 1020 NORTH LA BREA AVENUE
HOLLYWOOD 38, CALIFORNIA

TOUTE LA DANSE ET LA MUSIQUE

The oldest specialized French review
Editor-in-Chief: JEAN SILVANT
Subscription: 1 year $9.00 — 6 months $5.00 110 Rue Chaponnay, Lyon (FRANCE)
Editorial offices: 39 Avenue Ernest Reyer, PARIS XIV
The best specialized French review

Ballet Russe de Monte Carlo School of Ballet

SEVEN ARTS CENTER
120 Madison Avenue
New York 16, New York

A Complete Schedule of Ballet Classes for Children, Intermediate, Advanced, Professional, and Adult Beginner Students.

Faculty:
Maria Swoboda **Anatole Vilzak**
Frederic Franklin **Edward Caton**
Leon Danielian **Casimir Kokich**
Patricia Casey

For information, schedules and rates:

Ballet Russe de Monte Carlo School of Ballet
120 Madison Avenue, New York 16, N. Y. Telephone ORegon 9-9489
Philadelphia Classes, 2027 Chestnut St., Phone: GE 8-2900

FROM A BALLETOMANE'S SCRAPBOOK

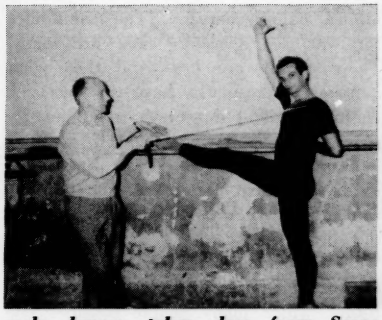
Balletomania is a "magnificent obsession." And Saul Goodman, who writes our monthly Brief Biographies, has a serious case of it. Fortunate in being able to have a six-week vacation, he arranged it all carefully so that it would coincide with important dance events in Europe. He left New York May 15, and returned June 28, after having seen dance performances in Paris, Copenhagen, London and Vienna.

Among the things he saw in Paris were a ballet evening at the Paris Opera, Zizi Jeanmaire and Roland Petit in Petit's *Cyrano de Bergerac*, and *La Vie Parisienne* with Jean-Louis Barrault. In Copenhagen he attended the last five performances of the Royal Danish Ballet Festival. In London he managed to see eight performances of The Royal Ballet (including four with Margot Fonteyn), three by Ballet Rambert, and be present at Cyril Beaumont's annual cake-and-sherry party, which takes place on the final day of the Royal Ballet season. Guests are treated to a cut of cake baked from an old recipe used by Marie Taglioni. Mr. Beaumont, who discovered the recipe, refuses to share it. But Mr. Goodman did succeed in bringing home a piece of the cake. In Vienna he saw a performance by the Vienna Opera Ballet and an evening of modern dance given by Rosalia Chladek.

On these pages are some of the snapshots taken by Saul Goodman during his perambulations. *L.J.*

VIENNA: Christl Zimmerl, one of the Vienna Opera Ballet's leading dancers.

LONDON: Above: Margot Fonteyn, after 20 minutes of signing autographs at the stage door following a performance of "Ondine," gives Frederick Ashton a lift in her limousine. Center: Philip Chatfield and Ray Powell after a performance of "The Lady and the Fool." Chatfield and wife Rowena Jackson have since left the company to settle in her native New Zealand. Right: Svetlana Beriosova and young Donald MacLeary, who partnered her this spring for the first time.



PARIS: Above: Claude Bessy backstage at the Paris Opera. Center: Michel Renault, the Paris Opera Ballet's leading male dancer, takes class from Serge Peretti, former Opera dancer. Right: Gilberte Cournand, owner of a distinguished little ballet bookshop, a gathering place for the dance world in Paris, is also an author and dance historian.

COPENHAGEN: Below: Flemming Flindt and Hanne Marie Ravn, who this season won new acclaim in the Royal Danish Ballet for her outstanding performances in Birgit Cullberg's "The Moon Reindeer." Center: The Danish co.'s distinguished mime, Niels Bjorn Larsen, photographed with his concert pianist wife. Right: Outstanding young talent of the Royal Danish Ballet, Henning Kronstam and Kirsten Simone, flank the co.'s famed Artistic Advisor, Vera Volkova (see p. 36), at a reception following the final performance of the May 18-31 ballet festival, held in the Royal Theatre.

MARTHA GRAHAM SCHOOL
of Contemporary Dance, Inc.

•

Registration Now:

CLASSES FOR YOUNG STUDENTS (age 9 - 16)
1st Semester Sept. 26 - Jan. 30

SATURDAY MORNING
Beginners 10 - 11:15
Intermediate 11:30 - 1

FRIDAY AFTERNOON
Advanced 4:30 - 6

REGULAR DAILY CLASSES — Now in Progress
General Technique, 10:30 AM-12 (Mon. through Sat.)
Advanced, 4:30 - 6 (Mon. through Fri.)
Intermediate, Elementary } 6 - 7:30 (Mon. through Fri.)

New This Year:
Classes in BASIC BALLET TECHNIQUE and ASPECTS OF THE ART OF CHOREOGRAPHY.

•

316 East 63rd St., N. Y. 21, N.Y.
TEmpleton 8-5886

EDNA McRAE
SCHOOL OF THE DANCE
Ballet — Character — Tap
Keith Allison — Associate
Registration for Winter Season Begins August 24
Information sent upon request
Suite 5000 Fine Arts Bldg., 410 S. Michigan Ave.
Chicago 5, Ill. Phone: Webster 9-3772

You can earn a
Bachelor of Fine Arts Degree
in Ballet
at
Texas Christian University
Write
David Preston, dir., Fort Worth 29

OPEN LETTER: A MATTER OF VALUES

BY MARIAN HOROSKO

With all the beatniks around these days, it's a wonder there aren't more "beat" ballet dancers. There are none — and there probably never will be — because dancers are the dedicated people they are. But then, it sometimes seems there are plenty of grounds for a "beat" attitude.

First, there is the problem of getting into a ballet company. The candidates for whatever openings exist are many. Those chosen are few. And then what happens to those who have the jobs?

Most would-be dancers have supposedly read all about the "sacrifices" involved in being a professional dancer. But, dewy-eyed, they have no idea of the realities they'll meet after they've finally got what they wanted.

In my instance, I have the great good fortune of being with the New York City Ballet, which many people consider one of the greatest companies in the world. Our dancers have the privilege of working under a choreographer (George Balanchine) who makes great demands on us and presents us with constant challenges in the masterpieces he creates for us to do. What greater satisfaction would any dancer ask? Yet even here, in a position which might be considered exemplary, there are many personal difficulties to overcome.

As members of a corps de ballet, we are, as performers, naturally surrounded by conformity, and somewhat lacking in status. (The latter mostly a matter of income. The federal income tax bureau recently told me I showed "insufficient profit to engage in this profession," and therefore I couldn't be declaring my complete income. I was, but they couldn't believe it.) As for conformity, that goes beyond the fact that on stage we must dress and dance alike. This is true for all corps members everywhere. But in addition, in our case, we must directly adapt ourselves to a special kind of stylized dancing in which everything, down to the most minute gesture or position of the head, is choreographed for us. It sometimes seems that we are used like machines or skilled robots.

A choreographer, director, or whoever heads a company, must be, at least to some degree, a dictator, tyrant or monarch. Mr. Balanchine is a monarch. He rules supreme, and he has every right to. Each person on the staff relates to him in this hierarchy, whether it be the set designer, light designer, or dancer. No one is indispensable except the monarch. As dancers, we have become interchangeable, almost like little atoms, endlessly changing places, making no mark of our own, designed to look alike, dance alike, and have no precedence or seniority. This latter practice, understandably for the purpose of presenting the choreography in its best and most variable aspects, extends to even listing soloists on the program alphabetically.

For at least a large portion of the dancers, this is demoralizing. And we suffer, for instance, when we find that we are not permitted to hold on to roles long enough to really work through them to present them with perfection for the few moments that the stage is ours. But again, our director has good reasons for using a rotation system.

The physical demands are great on a dancer; our hours are long — they include classes, rehearsals and performances. And, as I have indicated, the salary is hardly commensurate with the time and energy we gladly give.

And, although we have finally won over the prejudice and stigma that has in the past existed for those who have dance careers, marriage still causes problems, principally of logistics — complications of time, schedules and geography.

It helps to have a clear and realistic picture of one's own capabilities and goals in this situation. An all-or-nothing attitude is disastrous.

As dancers we have the privilege of appearing with a company so distinguished that being with it is, in itself, the achievement of an ambition. But, as human beings, it is not easy to survive emotionally in a system that has so few satisfactions to the ego.

Many dancers take on outside activities like modeling, TV work, or working with non-paying off-Broadway dance groups. Why not? — interest galore, hobbies that revitalize and challenge one to creativity

in other fields, a life which involves interesting relationships with other people. All of these are helpful. Dancers tend to become insular. A widening of interests is very salutary.

But the true saving element must be constant. In the whole wide world there is nothing we would rather be doing than dancing, or anyplace that we would rather be doing it than with the company we are now with.

Because we feel this way, our gratification is in giving as much of ourselves as we can in whatever we do. I once heard director Rouben Mamoulian say: "If you're tired of doing the same thing at every performance for a month, a year, for the last ten years . . . remember that the perfecting of each gesture, step, sound, thought of your part might require a lifetime. And should you achieve perfection at one performance, for how many performances can you maintain it?"

When you've given to it all your intellect and your imagination, can you find even the simplest walk or the smallest part boring?

Pride that is meaningful comes not from the quantity of parts one gets, but from their *quality*. And so it may be that some day, with utmost trying and hoping, we'll achieve just a little touch of greatness . . . Maybe not so you'll notice it . . . but still there . . .

For young people, so eager to do and become, there should be a warning: They must learn to reevaluate and to realize the importance of *being*, and of enjoying who and what they are, as compared with the lesser importance of *position*. Otherwise driving ambition may cost one his own true self. *THE END*

IN THE NEWS

SURPRISING REUNION: Enroute to Europe on the S.S. United States, Jean Gordon and Rudolf Orthwine, Assoc. Publisher and Publisher of Dance Magazine (both in background), discovered among their fellow passengers Mr. and Mrs. Richard Davis (foreground). Davis is a former publisher of Dance Magazine and currently owns the Fine Arts Theatre in NYC. Mrs. Davis is film and stage actress Olga Baclanova.

EILEEN O'CONNOR

ACADEMY OF BALLET PERFECTION

- Systematic Italian training for fundamental technique
- Russian body movement and musicality for classic style
- Detailed correction of individual faults
- Classes limited to avoid overcrowding
- ADULT BEGINNERS a SPECIALTY
- INTENSIVE CLASSES FOR TEENAGERS
- GRADED CLASSES FOR CHILDREN

Register Daily 4-8 P.M. or **Write for information**

STUDY BALLET as you TOUR EUROPE! !

EILEEN O'CONNOR again offers you a wonderful opportunity to combine study and vacation in Europe with her . . . Reservations available now for Summer 1960 Tour . . .
HIGHLIGTHS: London, Paris, Rome, Venice, Munich, PLUS the Passion Play in Oberammergau! Fly Pan-American trans Atlantic, private motorcoach touring, hotels, meals, AND classes, all this and MORE . . .

$997 complete! ! !

For details please write your Ballet-tour organizer —

MISS EILEEN O'CONNOR, 156 W. 56th St., N. Y. 19 • CO 5-9545 - EL 5-1636

NATHALIE BRANITZKA

formerly Diaghilev & Ballet Russe de Monte Carlo
939—8th Ave. (56th St.) N.Y.C.
Studio 408 TR 7-4524, JU 2-6536
CLASSES DAILY **YUREK LAZOWSKI—CHARACTER**

DANCING CAN BE DANGEROUS

In 1949, Dance Magazine told of a leading dancer who visited 31 physicians in vain for relief of an injured knee. Three months of training with our new method of effortless motion corrected her condition permanently. She had thought it was necessary to work "hard" to dance well. She learned that effortless motion was best for grace, skill, projection and the health of the dancer.
Effortless motion can help you improve grace, skill, and strength in ballet, modern, or any form of dance.

Children, Adult — Beginners, Professionals

THE MILTON FEHER SCHOOL OF DANCE AND RELAXATION

200 West 58 St. NYC CO 5-8971

Reprints: Dancing Can Be Dangerous 4p; Dance Therapy for Polio 5 p. Art of Walking (important for dancers) 16 p. pocket size. $1 each.

BOSTON CONSERVATORY OF MUSIC

A COLLEGE OF MUSIC, DRAMA AND DANCE

JAN VEEN, Director of Dance Department

RUTH SANDHOLM, Associate Faculty of Eight

TWO WINTER SEMESTERS • SUMMER COURSES • PRIVATE THEATRE

Students Have Become

- PROFESSIONAL DANCERS
- CHOREOGRAPHERS
- COLLEGE DANCE TEACHERS
- TEACHERS OF PROFESSIONAL DANCE

DANCE MAJOR COURSES in:

Modern, Ballet, Character Folk Dance
Pedagogy, Percussion, Composition
Labanotation, Stage Jazz
Art History, Academics, Anatomy

PROFESSIONAL COURSE leads to B F A Degree or Certificate

Also Dance Major with Drama Minor

Approved by the G.I. Bill of Rights, Dormitories for Women

For Brochure, write Dept. D 26 The Fenway Boston 15, Mass.

LEVINOFF BALLET SCHOOL
will announce the opening of the
FALL SCHEDULE
in Oct. issue of DANCE MAGAZINE
159 West 56th Street, N.Y.C. 19 CI 6-3846

EDNA LUCILE BAUM
Send for NEW FALL LIST of Teaching Material for Children's Classes — Usable Ballet and Character Technique.
660 North Dearborn Street
CHICAGO 10

DANCERS — BE LITERATE!
LEARN **LABANOTATION**®
New Course Oct. 5 — Limited Registration
DANCE NOTATION BUREAU, INC.
47 West 63rd Street, N.Y.C. 23 EN 2-7740

TEACHERS
Ballets Suitable For Children Modified Choreography
Nutcracker — Coppelia — price $15.00 each Including special recording
also a charming period and character Ballet, An Enchanted Evening Choreography $7.50 arranged to Velmo Records
Write: B. Bené, 846 Flatbush Ave., Bklyn, N.Y.

N. Y. Academy of Ballet and Dance Arts
Classes start: Sept. 16
Registration: Sept. 8-15, 2-5 P.M.
Ballet - Modern - Jazz - Spanish - Tap
Adults Ballet & Body Conditioning
East Indian
Special classes in FENCING
Michel Aloux, Fencing Master of Fencing Club of New York
FACULTY:
Florence Lessing, Director
Aida Alvarez
Ruthanna Boris
Frank Hobi } (Guest Teachers)
Annabelle Lyon
Jere McMahon
For information call: YUkon 8-5122
or write
1063 MADISON AVE. (Bet. 80 & 81 St.) N. Y. 28

REVIEWS

Ballet Rambert; Andre Eglevsky's Ballet Divertissements

BY DORIS HERING

John Van Lund

Gillian Martlew and John Chesworth in "Two Brothers." Choreographed by 23-year-old Norman Morrice, the ballet was a highlight of the Rambert season.

The Ballet Rambert
Ted Shawn Theatre
Jacob's Pillow
July 14-August 1, 1959

Opening night was over. Peasants, wilis and lovers lined up for their bows. As they came forward, modestly and with a questioning eagerness, a small, iron-haired lady shot from the wings to the center of the front line. Grabbing the hands of the dancers nearest to her, she swooped forward, dipping and rising, as though heading into a storm.

Flowers poured on stage. Ted Shawn knelt and presented her with an armful of red roses. She tossed them behind her, picked up a basketful of flowers, perched it on one shoulder, and pranced off.

This was Madame Marie Rambert's curtain call with her company. And her Slavic exuberance, contrasting with the mildness of the dancers, somehow typified our entire impression of the Ballet Rambert. In virtually all of their works, there seemed to be a subtle chasm between director and dancers — between artistic avowal (and reputation) and on-stage evidence.

Their opening program consisted of *Giselle* and the American premiere of Kenneth MacMillan's *Laiderette*. Both were disappointing.

Kenneth MacMillan is one of the most baffling of today's choreographers. Philosophically he seems to have much to say. And his visual imagination — the world surrounding his ideas — is as inventive as a new-made dream. But he lacks either the persistence or the unflinching conviction to probe his ideas so that they stand clearly revealed through their movement language, rather than being initially suggested in movement and then interrupted by superficial symbol-characters.

Clowns-in-tatters, coquettes and dandies inhabited *Laiderette*. And under the eye of a limping mask-seller, they reiterated the theme of "to thine own self be true." The somewhat murky atmosphere was quicksilvered by the dancing of Lucette Aldous as Laiderette.

Why would a company of modest means and personnel include *Giselle* in their repertoire-for-export? The obvious reason would be that their production embodied a significantly fresh approach. But this could not honestly be said of the Ballet Rambert's *Giselle*.

It was quite pedestrian, from its decor by Hugh Stevenson to its piano transcription of the score. (The musical introduction to the second act sounded like the accompaniment for a silent film, and the illusion was furthered by the entrance of Gillian Martlew as Myrtha. Her arms were so sinuous and her eyes so baleful that Theda Bara immediately came to mind.)

As Giselle, Beryl Goldwyn seemed caught between her own essentially straightforward style and an imitation of Markova's wispy approach to the role. In other words, Miss Goldwyn has not been encouraged to base her interpretation upon her own resources.

And she received no sustainment from Christopher Lyall as Albrecht. His was a teenage Albrecht, with all the emotional vagueness of a teenager, and with far from adequate technical preparation.

One by one, our expectations were being undermined by reality. The mime roles came next. Somehow we had thought that Marie Rambert, with her personal sense of drama and her Diaghilev background, would insist upon a sanguinic approach to mime. But Valerie Marsh's Berthe was pallid and sketchy. And Norman Morrice's Hilarion, while logical in concept, seemed two-dimensional.

The Ballet Rambert's second-week program was devoted to works that it has fostered during its three decades as Britain's most progressive ballet organization. Included were Antony Tudor's *Judgment of Paris* and *Gala Performance*, Walter Gore's *Simple Symphony*, Andrée Howard's *Death and the Maiden*, and Norman Morrice's *Two Brothers*.

The dancers brought a jogging good humor to Walter Gore's *Simple Symphony*. And despite its placid seaside decor and costumes by Ronald Wilson and its equally predictable music by Benjamin Britten, the work revealed moments of easy invention — especially in its "Playful Pizzicato" with the boys seated on the floor and the girls circling in fours in their midst, and in the "Sentimental Saraband" with its couples lined on the diagonal, the women melting in and out and the men stalwartly lifting one arm. The whole added up to an energetic image of fisherfolk at play.

Antony Tudor's acid-etched ballets *Judgment of Paris* and *Gala Performance* both suffered from lack of pith in the individual characterizations. The three bone-weary, time-drained prostitutes in *Judgment of Paris* were entrusted to Elsa Recagno, Gillian Martlew and Valerie Marsh, who performed them like little girls playing at dress-up. But despite their lack of experience, the ballet remains a solid social commentary.

Only a choreographer with a keen and loving knowledge of dance history could have done a work like *Gala Performance*, with its sequins-and-tarlatan satire on national temperaments as revealed through styles of ballet. But the principal roles — the Russian, Italian and French ballerinas performing in a London gala—require comediennes who can dance with absolute assurance.

Of the dancers assigned to the roles, only Gillian Martlew as the Italian Ballerina could hold an attitude while registering ponderously chilly aplomb. As the Russian Ballerina, Elsa Recagno was way beyond her technical capacities, and her caricature seemed far gentler than the real article. Lucette Aldous's French Ballerina was not so much a satire as a sprightly imitation.

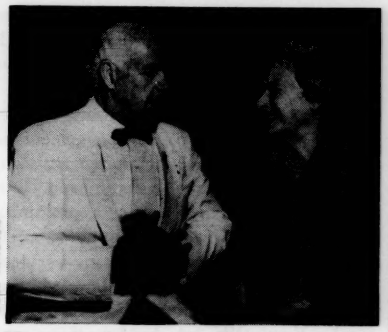
As one of the coryphées, Thelma Litster, with her plaintive doe-eyes and rounded cheeks, had great appeal.

Nostalgia could be the only reason for presenting Andrée Howard's *Death and the Maiden*. Its theme — a young girl seduced by death — has since been so imaginatively captured in Balanchine's *La Valse* that Miss Howard's work seemed more like a sketch than a completely realized ballet.

The young girl, sensitively danced by June Litster, gamboled innocently with a glowering male (John Chesworth) and his four companions in black capes. Lifted by the figures, she held out her hand to Death and fell limp.

Up to this point the company had displayed sweetness, sincerity and a refreshing earnestness. And we felt a quickening interest in at least two of the dancers — Lucette Aldous and Norman Morrice.

But as an artistic organization, they seemed lacking in emotional responsive-



Jack Mitchell

Mountain Impresario Ted Shawn illustrates a point of mime to Mme Marie Rambert, whose co. of 21 dancers played to virtually sold-out houses at Jacob's Pillow this summer.

ness — in a true intimacy with the choreographers' intent, either directly or through Madame Rambert's interpretation.

But *Two Brothers*, choreographed just last year by Norman Morrice, was the haunting exception. Before a stormy backdrop by Ralph Koltai, a trio (twenty years ago the roles would have been ideal for Antony Tudor, Hugh Laing and Nora Kaye) enacted their story of fraternal jealousy and murder. As they lashed in anguish or trembled in nervous relevés or pawed the ground with indecision and rage, they shaped a childlikely world of insight and confusion, of turbulence and tenderness. In its mingling of innerly motivated gesture and classic cadence, *Two Brothers* followed in the Fokine-Tudor tradition. Yet it was not derivative, but urgent with young passion.

Gillian Martlew (the girl) had seemed mannered in other works, and John Chesworth (her betrothed) had seemed rather unprepossessing. But in *Two Brothers* they were suddenly real and radiating and strong. And Norman Morrice (the younger brother) was heartbreakingly intense.

(Continued on Page 92)

FALL CLASSES NOW ENROLLING!

Special Classes for Professionals

• Ballet • Tap • Toe • Modern
• Jazz • Theatrical Dancing • Baton

taught by

Mary Clare Sale — Bella Lewitzky
Ernie Richman — Priscilla Jaeger
Ted Howard — Dixie Freeman

Moro-Landis
DANCE CENTER
10960 Ventura Blvd.
North Hollywood, Calif.
(Just five minutes from Hollywood & Vine)
PO. 6-3883

DANCE BOOKS
Current and out-of-print on all phases of dance.
Free catalogues on request
THE DANCE MART
Box 315, Midtown Station, NYC 18

CHALIF
A Wealth of Dance Material
Over 1,000 Dances
Complete Ballets
Chalif Text Books
Music for Exercises
Chalif Folk Dances
Records for Ballet Technique
For your convenience
Complete descriptive Catalogue
CHALIF PUBLICATIONS
P. O. Box 224 Chatham, N. J.

JACOB'S PILLOW
Dance Festival and University of the Dance
19th Season 1960
Write for information to
TED SHAWN
Director
Box 87 Lee, Mass.

MY EARLY YEARS BY FRED ASTAIRE

from the book **STEPS IN TIME**

Copyright © 1959 by Fred Astaire. Published by Harper & Brothe

Last month's chapters from "Steps in Time" took us from Omaha to New York, where little Adele and Fred Astaire, guided by their mother, got to know a good deal about the theatre. They saw "The Soul Kiss," with Adeline Genee, twenty-eight times, appeared in school recitals, and made their professional debut in Keyport, New Jersey . . .

PROFESSIONALS

The step between amateur and professional can be a short, quick one. We received fifty dollars for that first split-week engagement. All of a sudden, there we were—pros.

My father had a lot to do with our progress from then on. He was an active and talented man and he took a keen part in our early struggles. He came East as frequently as possible to be with his family. He adored New York, the theatre, the cafés, and show people. We always had a swell time when he arrived.

"Luchow's!" we'd suggest, naming the famous German restaurant on Fourteenth Street. Or it would be Café Boulevard at 156 Second Avenue, one of his favorites, a big gay place with an orchestra—Hungarian. Or it might be the old Hofbrau House. We went to the expensive restaurants when Father came to town.

But these expeditions were not all for fun. They had a practical purpose. Father made friends easily. In no time he knew a lot about Broadway and his knowledge included producers, agents and booking offices.

We played the wedding cake act in Keyport, Perth Amboy, Passaic, Paterson, Shamokin, Lancaster, and a few other small cities—along with the inevitable dogs, the acrobats, the monologists and the illusionists.

We worked on the act through these weeks, improving with the aid of Mr. Alvienne, and got it as near perfection as we could.

When all this was done, Father brought off a coup. He got us an engagement on the Orpheum Circuit. He waited until our act looked in tiptop shape and then brought one of his friends, a prominent official of the Orpheum Circuit, over to Paterson, New Jersey, to see us perform. I wondered who Dad's friend was, sitting in the audience with him. He turned out to be Frank Vincent, head booking man of the circuit. They never came backstage to see us, but Mr. Vincent was sufficiently impressed to give us a route of some twenty weeks at $150 a week and railroad fares paid for Mother, Adele and myself. It sounded mighty big! This was "The Big Time"! The travel began, wedding cakes and all, and we became an important child act.

We played Pottstown, Pennsylvania, at the Opera House, with W. E. Whittle, the ventriloquist. In Philadelphia we met English pantomimists and their "London Fire Brigade." At Union Hill, Joe Cook. At the Majestic in Des Moines we worked alongside of Jwan Teschernoff and his trick ponies. In Sioux City, at the Orpheum, we stood in the wings to watch Jesse L. Lasky's "Piano-Phiends."

We hopped from Pittsburgh to Dayton, Sioux City to Des Moines, and on to Denver, Butte, Seattle, Oakland, and San Francisco, Los Angeles, Salt Lake City, St. Paul, Minneapolis, Lincoln, Milwaukee, and, also, on a note of triumph, Omaha. All the way round we had a successful tour.

I loved California and was fascinated by the orange groves and the Angel's Flight in Los Angeles. That was the fam-

ous "funicular" which, incidentally, is still running. Mother took us riding up and down that thing as many times as we wanted. The weather was always fine and clear. We saw Mt. Lowe, the Cawston Ostrich Farm, but no movie studios because there weren't any then. We played the Old Orpheum Theatre and people made a fuss about us—such small children on the big time.

The long train trips and the observation cars on the Overland Limited and other scenic routes were exciting. I envied the brakemen and made friends with them, but most of all I liked the time when we were snowbound.

This occurred between Butte and Denver. We ran into a snowbank and were marooned for twenty-four hours waiting for the sweepers to come and rescue us. Another storm struck that night and the snow piled up in some places higher than the windows. The heating went out. There was food, but how long would it last if this kept up? Some passengers were displeased and some were panicky: I couldn't understand why. I was sorry when rescue crews arrived to shovel us out. We were two days late for our engagement at the Orpheum in Denver.

When we reached Omaha the old home town gave us a memorable welcome. We were billed tremendously and flowers overflowed the stage at every performance. One huge basket of roses for Adele contained a live white poodle. But we couldn't stay in Omaha to take bows. We had to move on.

We were in fast enough company on the road. We watched and learned.

We could now be classed as more or less seasoned vaudevillians, even though we were barely nine and seven years old.

At the conclusion of our tour we returned to New York and went to Asbury Park for a vacation, but we did not lose touch with our theatrical connections. We had been a hit on the Orpheum Circuit and so were in line for another tour. This time we eliminated the heavy props because we were told it would be easier to fit us into more spots if we didn't require full stage and all that equipment.

We cut the act down to size, retaining the dances and songs. My father and a friend of his helped, and by that time I was beginning to ham it up a little and toss in a few suggestions myself.

The return tour was as good as the first, and Adele and I were more experienced performers. Now we were "with it." We made some friends here and there, and all in all we were coasting from coast to coast.

It all seemed to come pretty easy now that we were launched. There was only one disconcerting thing: I started to grow a bit, but so did Adele. She still topped me by three or four inches.

There were interesting acts on this tour. I was particularly taken by a troupe called the Kita Banzai Japs, tumblers and jugglers. There was a boy about my age in this act—a son of one of the men. His name was Zenzo Hashimato and we became pals. We were together for many consecutive weeks as the show traveled intact as a unit much of the way. I admired Zenzo and envied him as a great performer in a big headline act. At one point in their performance the older Japanese would lie on their backs on a specially built thing and juggle my pal back and forth with their feet. As a climax they tossed Zenzo from father to uncle and back again a number of times across the full length of the stage with a few double flips thrown in. I stood in the wings every time they did that.

The Japanese also swung jugs of water, using a long rope with a jug at each end, never spilling a drop. Theirs was a standard act, as many a vaudeville fan may recall. I haven't seen such an act for years. If there were any extant and available it's a cinch Ed Sullivan would have them.

Zenzo and I wrote to each other for a year or so, then I lost track of him.

My other good friend was a contortionist, Bobby Aitken of the Aitken Whitman Trio. Bobby and his father and mother dressed like frogs and did marvelous, impossible things. I loved watching that act and Bobby became a good friend. I never saw him after those vaudeville days but I heard from him and his dad several years ago. He's doing fine in business.

I used to hang around the theatre a lot. A kid can pick up quite a bit of worldly wiseness hanging around backstage. But Mother usually whisked Adele from the theatre as soon as our act was over. Adele returned to her paper dolls while I tried to further my ham education.

Now I don't mean to give the impression that Adele didn't have a little ham in her. She liked applause and worked for it. So did I—who doesn't? But at that stage, I didn't fret when we didn't get it. Adele didn't like coping with a cold audience. Backstage where she couldn't be seen, she'd stick her tongue out at them.

It was about this time that we began to have trouble with a kindhearted gentleman named Elbridge Thomas Gerry. Mr. Gerry was a New York lawyer and philanthropist, about seventy years old then, who had good intentions.

Among his many accomplishments, he organized the Gerry Society, which acquired affiliates in many other cities for the prevention of cruelty to children, which meant that child actors coming un-

(Text Continued on Page 34; Photos on Pages 30-33)

Opposite Page: Fred Astaire and Ginger Rogers in "Shall We Dance," 1937. Above left: Astaire and Ginger Rogers in "Flying Down to Rio," 1933. Above right: With Ginger Rogers and Irving Berlin, 1935.

ASTAIRE & PARTNERS: with Ginger Rogers

(Over)

Below: In "Swing Time" in 1936. Below right: In "The Story of Vernon and Irene Castle," 1939.

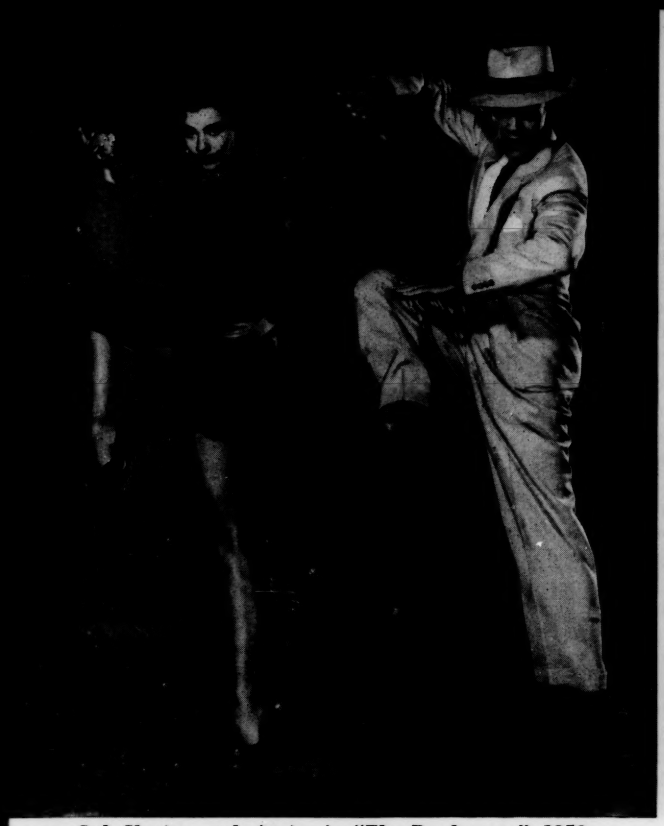
Astaire and Joan Crawford in "Dancing Lady," 1933

With Judy Garland in "Easter Parade," 1948

ASTAIRE & PARTNERS (Cont'd)

With Rita Hayworth in "You'll Never Get Rich," 1941

Astaire and Vera Ellen in "Three Little Words," 1950

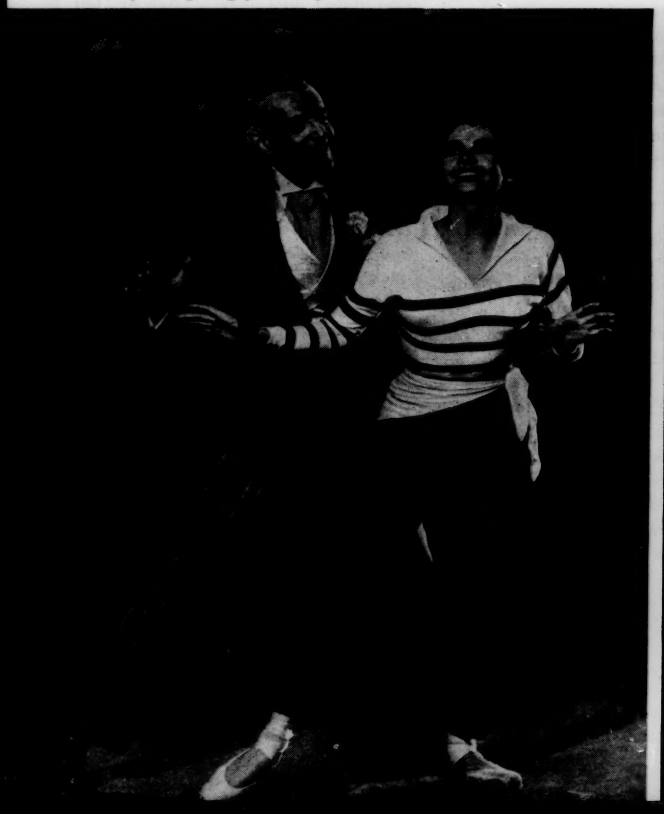


Cyd Charisse and Astaire in "The Bandwagon," 1953

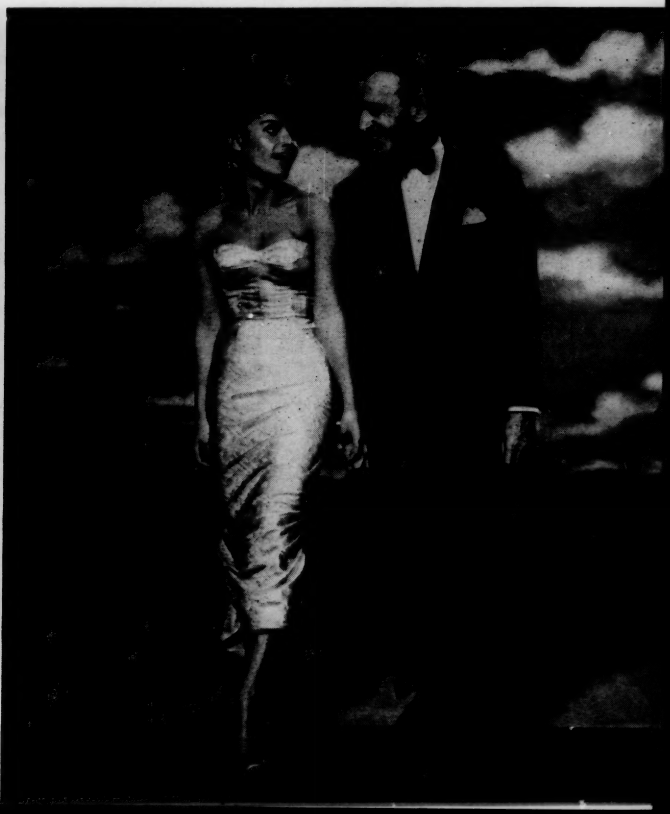
Audrey Hepburn and Astaire in "Funny Face," 1956

(Over)

"Daddy Long Legs," 1955, with Leslie Caron



With Barrie Chase on his television show, 1958



der this category were not permitted to perform on the stage professionally.

He designated an age limit. A child had to be fourteen or sixteen, according to the local Gerry rule in various cities. The law allowed us to perform in New York, if we were not paid for it. And this we did once on Christmas Eve at a benefit—for the Gerry Society.

We did not like the Gerry Society's works at the time. Their laws made it tough for us to succeed, so we followed the pattern of countless other theatrical-minded parents and juveniles. We lied about our ages for some years and danced across the country nevertheless.

I was still not tall enough and had to do something to make me look older if possible. I switched to long pants a few years ahead of time. All boys wear long trousers now, but it was not so in those days. A kid stayed in knickers until he was ready to shave.

I walked into a Western hotel one morning with my new long pants on and a traveling salesman clapped an eye on me, pointed to his bags and beckoned, "Here, boy!"

I answered, "Yessir." I was taken for a bellhop. Incidentally, bellhops were always my friends. I used to sit on the bench with them in hotel lobbies and enhance my education. And I don't necessarily mean theatrically.

Los Angeles was one of the Gerry Society cities and we ran into trouble there. We were informed after our opening performance at the Orpheum that we could not continue to appear. This was a shattering blow. The act had been a big hit. The newspapers carried articles sympathizing with our plight.

Mother met with the Gerry Society man in a long session and argued so eloquently about our studious habits and learning that the officials permitted us to continue.

AWKWARD AGE

Looking back many years now, I think that for performers of our age, Adele and I must have been pretty good. But the appeal of our act was that we were a pair of amusing youngsters with a novelty. Maybe they thought we were cute kids or something like that. But whatever we were, we didn't stay that way.

I was approaching the awkward age. Adele grew and blossomed, but I spoiled the act by refusing to grow fast enough, remaining plainly a kid not quite tall enough to be a partner of a pretty girl in a dancing act.

Then another problem. Adele not only outgrew me but we outgrew our material.

Success stopped—we could not get bookings.

I can remember our agent sending Mother a report from one theatre manager to show why he could not get work for us. It was a routine procedure for the local manager of each theatre to send in his report to the main booking offices after the first matinee, pointing out the strength or weakness of the various acts. This report on our act read as follows:

"The girl seems to have talent but the boy can do nothing."

This puzzled me for a long time because I not only danced and sang, but played the piano in the act as well. I thought I was doing something.

Our parents wisely rescued us from embarrassment. Father came to New York. There was a conference and a decision.

My father, as I have said, got around and knew people. One of his friends was T. B. ("Bernie") MacDonald, of the MacDonald Construction Company, which built scenery for Florenz Ziegfeld and most of the big shows of the day, and incidentally the wedding cakes for the Astaires. Mr. MacDonald considered our problem and solved it with a happy thought.

"Highwood Park," he suggested.

Highwood Park was the residential district of Weehawken, across the river in New Jersey. He knew of a good house there which could be rented, near the grammar school, and anyway it was high time that we went to school with other boys and girls. We had no idea of retiring, but we took one look at Highwood Park and decided to postpone stage activities for the time being.

There was talk about returning to Omaha, but Adele and I prevailed upon the family to let us stay near New York. We wanted to continue with our work at a more opportune time.

Attending public school in Highwood Park proved to be a pleasant change. Our private schooling had put us a year ahead of our contemporaries. I entered fourth grade, where my age group belonged, and inside a week was promoted to the fifth.

The tutoring in boardinghouses, hotels, theatres, and aboard the Union Pacific was paying off. Incidentally, geography on a moving train is a good idea: the lessons are less painful when you see the geography moving by . . .

After studying and resting for two years, we were ready to go to work again, enrolling at Ned Wayburn's dancing school on West Forty-fourth Street in New York. Wayburn was a tall, heavy-set man who didn't look like a dancer, but he operated one of the most outstanding theatrical dancing schools in the country and was a stage director for Klaw and Erlanger, Ziegfeld, and the Shuberts. I looked upon him as a giant. He was a fine showman.

We were not under Wayburn personally. He had teachers who took charge of us. But he was kind to us, and I recall that he came in and showed me some buck-and-wing steps. I was surprised that such a big man could dance.

We picked up quite a lot of theatrical knowledge at that school during our six months there. Wayburn wrote us an act for which my mother paid $1,000.

In an old scrapbook I find a receipt, dated February 20, 1911. It says: "Received of Mrs. Anna Astaire the sum of two hundred and fifty dollars, being the third payment on acount of vaudeville vehicle for Freddie and Adele Astaire."

But on June 8, Wayburn was apologizing for not having completed the act. He wrote to Mother:

"I have just returned to New York and am feeling like my old self. You perhaps don't know that I completely exhausted my *nerve force* and experienced a case of *brain-fag* of the worst kind. My health alone has occasioned the delay in getting the act ready, but it was simply impossible to grind it out like a *sausage machine.*

"I have been obliged to use your voice off stage occasionally *to make the situations* but you do not have to appear unles you wish *to at the finish.* I am depending upon Adele accompanying Freddie's song for the *finish* and playing for his dancing later.

"I want Freddie to wear a grey baseball uniform the same as the N. Y. Giants. It is grey with a faint black stripe in it. . . . Across the breast of the shirt have them put *The Little Giants* . . . Adele should be dressed in a dainty little summer frock with her hair in a single braid. The title of the act is *A Rainy Saturday,* the idea being that Freddie is obliged to stay indoors against his will. Adele is practicing her music lesson. She finally coaxes him to play house and he has a little scene showing how her first beau will act. . . . They lead into a number after a proposal scene. The next scene shows how "Father" comes home late from the club and with a slight "jag." . . .

"In that scene I want Freddie to wear a silk hat large enough to come down over his ears and an old prop dress coat. . . . I have the act boiled down to about *18 minutes* now and by Monday I will get it down to *12 minutes,* including the two numbers."

That was what we called the "Baseball Act."

Meantime, we had moved back to New York City to a boardinghouse on West Forty-fifth Street because of the difficulty in making the ferry trip back and forth daily from New Jersey. It was one of those typical brownstone-front houses in the block between Times Square and Eighth Avenue on the south side of the street, and could be a pretty tough neighborhood at times. Kids would come through from below Eighth Avenue in gang fights and other pastimes.

Recently, out of curiosity, I went by the exact spot where I used to live and figured that my old room in the boardinghouse must now be about the third-row balcony of the Royal Theatre.

Most of the boys and the neighborhood characters there were nice guys and I ran across some of them in later years. Jack McPartland was one I saw a lot of. He worked for Charles Dillingham at the Globe Theatre, on the office staff, when Adele and I were under contract there.

It was good fun playing on the street in front of the boardinghouse. We played baseball, stoop ball, all kinds of tag, hide-and-seek, marbles and kat. Adele seldom took part in street activities. She had a few girl friends in the neighborhood but they stayed away from the sidewalks.

In general our daily routine was simple. After school, which was Wayburn's for me, we gathered at about 3:30 and started the games. We also played after supper. There was no sign of juvenile delinquency in that particular block, as I remember it, but there was plenty of mischief. I had one special treat through the kindness of Bernie MacDonald. He arranged a season pass for me to the Yankee's ball park. I spent many an afternoon there.

We stayed on Forty-fifth Street for one year, then moved to West Fifty-seventh Street and lived at the Calumet Hotel between Eighth and Ninth avenues. I liked the neighborhood. It was a wide street, pleasant and residential when we were there.

We practiced our dancing constantly and I began to grow out of the awkward age. There was a YMCA at the Eighth Avenue corner where I attended gym classes. New friends were Dick and Herb, the two sons of Dr. Henry Moeller, prominent physician, whose house was just across the street from our hotel. Also Mahlon Beakes whose father owned the Beakes Dairy Company. The four of us found plenty to do.

The Calumet was a residential hotel next door to the church of Zion and St. Timothy where I met the Rev. Randolph Ray, then the curate. He was transferred later to the Church of the Transfiguration (the Little Church Around the Corner) at Twenty-ninth and Fifth Avenue, where I was confirmed.

I'll always remember Dick Moeller shooting tomcats off backyard fences that ran between Fifty-seventh and Fifty-eighth streets. Those cats kept the whole neighborhood awake until Dick blasted them. I think he used a .30-.30.

Another pastime of ours was to get on the roof, four stories high, and throw handfuls of pebbles down on pedestrians. Then we filled paper bags with water, twisted the necks tight, and dropped them on the sidewalk, timed so they would explode about ten feet in front of a passerby. They made a "plop" noise and scattered water in all directions but our aim was good and we never made a direct hit.

From the roof we also shot bulbs out of electric signs with a .22. The signs were half a block away on an Eighth Avenue building roof.

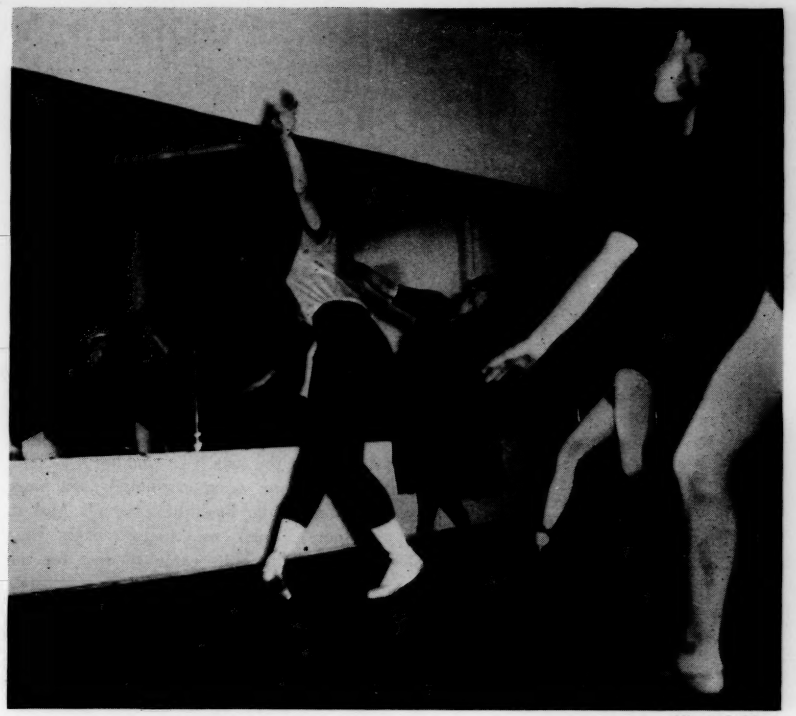
One day out on Fifty-seventh Street, Dick and I were batting a tennis ball back and forth from a long distance up and down the block. Along came a half dozen roving juveniles from Tenth Avenue, looking for trouble. One, when he saw Dick with the tennis racket, went over to him, reached for it, and yelled, "Hey, you! Gimme that!"

Dick did. He smashed the racket down over the kid's head, breaking through the gut strings. The kid took off with it wrapped around his neck like a horse collar, running back toward Tenth Avenue, followed by his gang.

I was retreating to my hotel for cover but I took a quick look back. When I saw what Dick had done and that our guests were on their way, I picked up a

(Continued on Page 68)

Jack Mitchell



Albert Goldman

AMERICA MEETS VERA VOLKOVA

BY DORIS HERING

"Volkova's coming!" It was the excited voice of Robert Joffrey making his announcement on the way home from a ballet festival last May. And after that, in quick succession, a letter from Detroit stating that the writer was coming to New York to observe Volkova's classes . . . a visit from the director of a Birmingham group, in town to study with Volkova . . . a phone call from an Atlanta teacher chaperoning students to New York for classes with Volkova . . . finally a chance meeting with a ballerina of international repute who had just refused a June engagement in order to study with Volkova.

And so it went. The refrain "Volkova's coming!" produced a quickening current in the American dance world. It was as though she were arriving to wave a wand, one calculated to turn American dancers into Erik Bruhns and Margot Fonteyns (two of the artists whose training and style have been substantially moulded by Vera Volkova).

We shared in the anticipation, for we had met Vera Volkova briefly during the spring of 1956 while in Denmark for the Royal Danish Ballet's annual festival. She was — and is — the Artistic Advisor of the company.

At that time, after only five years in Denmark, she had carved a reputation as the teacher who had lifted the company from its preoccupation with the Romantic Bournonville style of movement into a more forceful contemporary style that complemented but did not obliterate the prior orientation. In the festival, the dancers did equal justice to Bournonville's *Napoli* and Frederick Ashton's *Romeo and Juliet.*

Meeting Vera Volkova was not easily accomplished. During the day she was preoccupied with classes. She teaches at least two a day in the Royal Ballet School and is often involved in special coaching hours, preparing dancers for specific roles.

At the performances, which took place virtually every night, she was always surrounded by admirers. Or she disappeared, ostensibly to go backstage. And so our first impression of her was from an erratic and constantly fragmented distance. It was of a rather small, trimly built woman with a Chanel kind of chic and the body-alertness of those who are dancers by nature and not merely by training.

Volkova radiated a harmonious blend of Slavic warmth (she easily punctuates a conversation with a kiss or a hug) and professional dignity (the dignity that

(Over)

comes from one who does not look upon herself merely as a pedagogue but as a link between past and future in the continuity of dance).

We finally got to speak with Volkova at a post-performance party. It was in an opera house salon lined with mirrors and gilt and cherubs and crystal. And as she perched on the edge of a table and talked earnestly, her dark eyes were alternately darting and dreamy. It was as though her gaze included everyone while she gave undivided attention to the person with whom she spoke.

Even in that brief contact it was easy to see why Vera Volkova has been able to redirect much of the destiny of the Royal Danish Ballet, and why, when Britain's Royal Ballet made its American debut in 1949, a wire was sent to her in London reading, "Whole performance tremendous success. We all feel you share in it, and we thank you and miss you terribly. Love, Margot and whole company."

Vera Volkova is that rare entity — a teacher who does not "make" artists but frees them to become their ultimate selves. In this capacity, she is in the tradition of Noverre, Didelot, Legat, Cecchetti, Vaganova.

Certain traits are universal to all good teachers of ballet. Beyond this extends the indefinable realm of the artist-teacher.

The universal traits we all know. A good ballet teacher has a sense of structure. Her class grows logically, covering a range of dynamics. A good teacher can create phrases that are kinesthetically satisfying, and she can develop these phrases from class to class so that there is an over-all continuity.

A good teacher is musical, using the accompanist not merely as a rhythm-setter, but as a collaborator in establishing the quality of a particular movement or phrase. And a good teacher is interested in people — in the shape of their bodies and the shape of their personalities.

But the American dancers magnetized to Volkova's classes at Robert Joffrey's American Ballet Center last spring, found something more. That something might be called a sense of artistic texture.

In class, Volkova works calmly, with a steady flow of energy. The atmosphere is alert but not driven. She demonstrates every movement with clarity, instinctively revealing its essence — where it comes from and what it is supposed to achieve. She has none of the "quirky" personal mannerisms that teachers sometimes acquire after they have stopped performing.

But even more stimulating than her clarity of gesture is Volkova's precise verbal imagery. Sometimes the imagery is poetic, nature orientated. Sometimes it is pungently prosaic. One of the male dancers kept crumpling his fingers. She quietly told him, "You are holding your hand as though three fingers had been shot off in the war." To another she said, "Extend your arms as though you were leaning on the back of a sofa." And to another, "Turn as though each time around, your chin came to rest on the edge of a shelf."

The facility with imagery is especially impressive when one realizes that English is not Volkova's native tongue. But she is a wide-ranging reader, and she has the "lift" of mind of those who think not literally, but metaphorically. In a conversation about married life, she summed up her contentment with, "It's good to have someone there to spell the words for you."

Although Madame Volkova is analytical in her exposition of technique, and although her combinations are endlessly stimulating, the teaching of technique as such does not really challenge her. She likes others to prepare her dancers, and she enjoys leading them over the slender bridge between classroom and stage.

This requires a deep sensitivity to human beings and sufficient flexibility to find the essential "rhythm" of each student and bring it to maturity. And it requires an impeccable sense of line.

Volkova sees "line" everywhere — in the social gestures of a modern dancer sitting opposite her at a party — in a Modigliani portrait — in a piece of contemporary sculpture — in the facade of a building — in the smile of a friend. Steadily, almost unconsciously, she trains her eye.

Every fine teacher in the history of ballet comes from a background of inspired teaching. This, too, is true of Volkova.

She was born in St. Petersburg, the city that also produced Egorova, Preobrajenska, Trefilova, Fokine, Balanchine, Ulanova. It was a proud city — the seat of royalty. Its ballet style reflected that pride.

Volkova's father, an army career man, was killed in 1917. Her mother, a woman of means and cultivation, gave her children a respect for learning. Volkova's brother became a doctor (he was killed in a hospital bombing during World War II). Her sister, still in Russia, eventually became a painter. And Vera was sent to study ballet with Legat, Romanova (Ulanova's mother), and Vaganova.

Although she had no intention at that time of becoming a teacher, it is obvious that her inquiring mind attracted Agrippina Vaganova (a teacher who has since been virtually deified by the Soviet regime). "Vaganova was unpredictable," says Volkova, "but she was an experimenter. And perhaps because she was ugly, she admired beauty in others and loved to bring it to flower."

A Vaganova pupil at that period was Olga Spessivtseva, whom many consider to be the greatest Giselle of all time. Vaganova often allowed Vera to watch Spessivtseva's private lessons in which she was prepared for her stage roles.

Seeing a great artist in these moments of humble search, and following the result on stage, was undoubtedly a major influence upon Volkova's later development as a teacher. But at that time she considered Spessivtseva to be a remote and shimmering idol — one to be imitated and dreamed about. The ballerina's celebrated arabesque penchée with a hand mirror in *La Esmeralda* was often duplicated — only with a frying pan — when Vera returned home from performances.

In the nineteen twenties, the Soviet Union had begun to send troupes of dancers and singers to tour outside of the country. Remote locales were selected so that the performers would be less inclined to run away.

In 1928 Vera Volkova left with a small group to tour in Harbin and Japan. She returned to Russia because she feared being stranded and because of her deep attachment to her family.

But a second tour, which took her to Shanghai, found her strong in the decision

(Continued on Page 71)

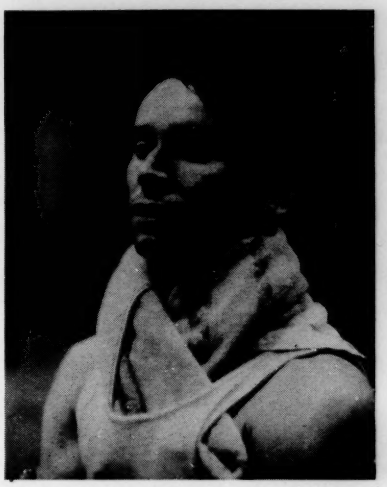
A FAMILY AFFAIR

In the Marquis de Cuevas' International Ballet there are five members of the Golovine family, with varying *noms d'artiste*. Four siblings are natives of Monte Carlo and pupils of former Maryinsky ballerina Julie Sedova, who has taught for many years in Monaco. One brother, known as Jean Sivline, is in the corps de ballet. A sister, Solange Golovina, and another brother, Georges Goviloff, have soloist rank. Most important performer of the family is the company's leading male dancer, Serge Golovine, shown in these photos. Not long ago Serge married Belgian dancer Liliane Van de Velde, who completes the quintet and has been getting more and more parts opposite her husband.

Serge began dancing at the age of 12, first joined Lifar's Monte Carlo Ballet, then the Paris Opera. For the last decade he has been with the de Cuevas Co., for which he has choreographed several works.

The Paris-based International Ballet, which tours Europe regularly, recently concluded summer performances at Aix-les-Bains and Deauville. Invitations have been received from the governments of Japan and Russia to tour those countries, but plans are not yet definite.

THE END

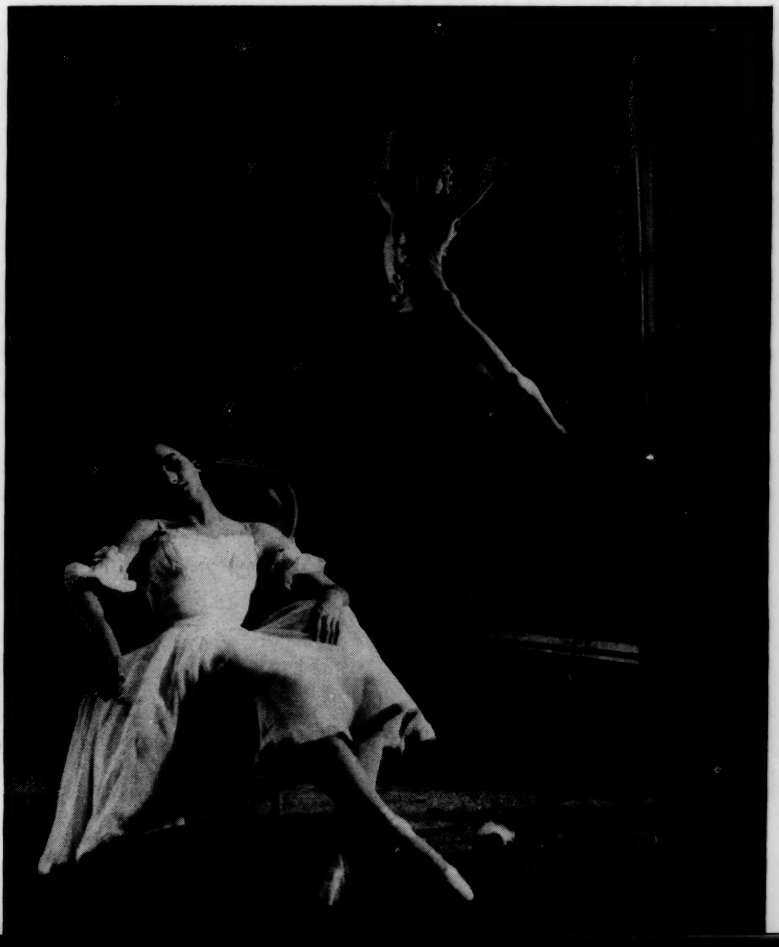


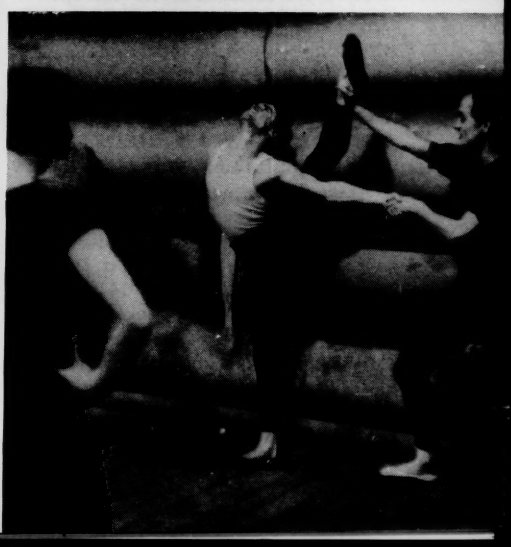
At the end of an arduous rehearsal.

Below: Serge Golovine, during a rehearsal, has a tete-a-tete with his wife, nicknamed Babette, 23-year Belgian dancer whom he married last year.

Bottom: A colleague lends a hand for Golovine's stretches at the barre.

The 20 roles in the repertoire of Serge Golovine include the spectacular Nijinsky part in "Le Spectre de la Rose." The role created by Karsavina is danced by Liliane Van de Velde (Mme. Golovine).





Photos by Paris Match

THE TAKARAZUKA DANCE THEATRE

Japan's all-girl revue, a facsimile of which was seen in "Sayonara," makes its U.S. debut

Right on the heels of the all-male Gagaku troupe from Japan, comes the fall visit of the Takarazuka Dance Theatre, an all-female company. But gender is not the only difference between these two companies, for while Gagaku is altogether traditional, and not quite theatrical, the Takarazuka troupe mixes traditional with other types of material for the specific purpose of being theatrical and contemporary.

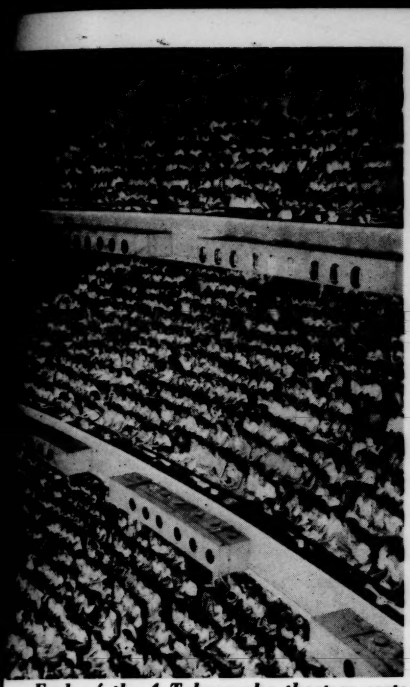
The Takarazuka Dance Theatre will perform for three weeks at New York's Metropolitan Opera House September 16-October 3, as part of the U.S. tour which began August 17 in Seattle (following a week at the Vancouver Festival) and continues through November 4.

This popular Japanese company was named after the health resort town in which it was founded in 1914 by Ichizo Kobayashi, a cultivated banker and businessman who was at one time Japan's Minister of Commerce. Kobayashi, very loyal to the traditions of Kabuki Theatre, after exposure to Western theatre techniques developed the idea of an unconventional all-girl company whose range would include traditional Japanese plays and folklore as well as the musical comedy and operetta styles of the Western world. The Takarazuka Theatre's enormous stage, with turntables, hydraulic lifts and large curtain, its continuity of action, stepped-up tempi and full-pit orchestra were all important innovations. When the company started in 1914, it took girls of 10 and 11, trained them for five or six years before they were allowed to perform. None could marry, or even go out with members of the opposite sex while they were students or members of the company. Since World War II, however, the girls are between the ages of 15 and 18 when they audition, and, according to latest reports, there is no ruling against their getting married. It is just that in Japan marriage is a full-time job, and therefore a woman can hardly be married and have a career at the same time.

Being a member of the company, living and working together in its dormitories, rehearsal halls and theatres, is considered a very glamorous position. Teenagers, especially, are fans, and have favorite performers about whom they are passionate. Stars are revered and highly respected.

Of the thousands of young girls who come from all over Japan to audition each spring, only a few are accepted. Of these, perhaps ten to fifteen will be graduated into the company of approximately 450 performing artists. There is a strong awareness of individual talent, and considerable development of it. But it is usually five or more years before a "Zukette," as they are called, earns any sort of role beyond corps work.

Trainees receive a unique and desirable education. They are schooled in classic Japanese song, as well as in modern pop style — opera is taught to exceptionally talented girls, too. All students learn piano as well as Japanese instruments. They study ballet and modern dance as well as traditional Japanese dance, become acquainted with stagecraft, theatrical and cultural history, and acting. Their academic classes include English language and history. Even if a girl does not make the company at graduation time,



Each of the 4 Takarazuka theatres seats over 2,000. The popular appeal of their shows, for Japanese and tourists, regularly brings capacity audiences.

The establishment of Takarazuka in 1914 first gave Japanese women the opportunity to appear on stage. In the traditional theatre men still perform all roles. Here Takarazuka girls are playing man, woman and horse!

For all the Westernization and modernization of much of its productions. Takarazuka takes native theatre traditions seriously. Here a scene from Kabuki.

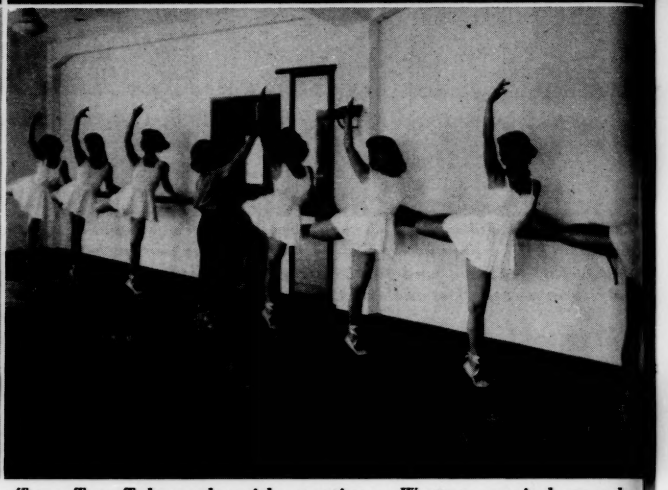
and many are considered not eligible, even after training, she is prepared to do backstage work or join another company.

There are four Takarazuka troupes. Each has about 100 members. The troupes are called "Moon," "Star," "Flower," and "Snow," and they appear in Takarazuka theatres in Tokyo, Nagoya and Kyoto, as well as in the principal theatre in Takarazuka. They work on a rotation system, with one troupe in rehearsal while the other three are performing.

Those who saw the popular movie *Sayonara* have some preview of the nature of the company. Despite all efforts of the film's producer, Joshua Logan, he was unable to arrange for the actual Takarazuka company to appear in the picture. The group depicted in it was an approximation of the real thing.

When Kobayashi died in 1957, his son Yonenzo became director of the company. He has inherited a lively anachronism of modern-traditional dance theatre. *B.S.*

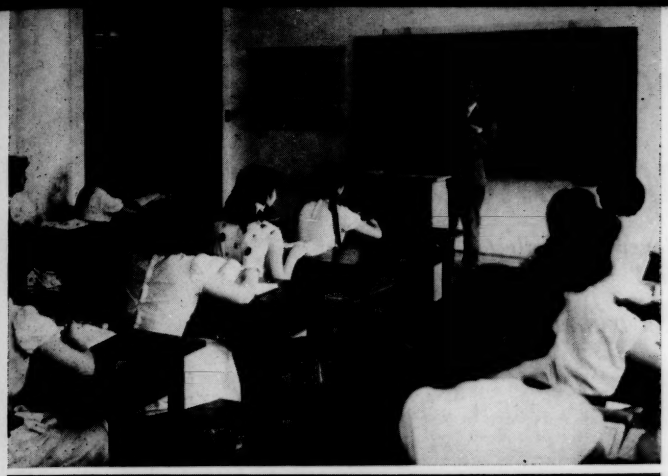
(Over)



Top: A class in music theory. Bottom: Skillful handling of the fan and kimono are an important part of learning traditional Japanese theatre forms.

Top: Two Takarazuka girls practice a Western musical comedy routine. Bottom. First-grade students take ballet, an integral part of the curriculum.

THE TAKARAZUKA DANCE THEATRE (Cont'd)



Top: A class in Japanese. Students also learn English language and history. Center: Rehearsal of a Western style production number called "Kappa in Love." Bottom: A view of the Takarazuka Theatre grounds. The girls' dining hall at left.

Leather briefcases in hand, "Zukettes" leave the dormitory to go to classes.

THE END

A HALF CENTURY OF BALLETOMANIA

A Londoner who collects "on a shoestring"

BY DIANA DANIELS

From the collection of W. B. Morris: One of a series of dance prints, made in Stuttgart, 1826, showing Filippo Taglioni (father of Marie Taglioni) and Mlle Pierson.

In Melbourne, Australia, some seventy years ago, a small boy named William Beaumont Morris attended a performance of the pantomime. It was, he recalls, *Aladdin*, and starred Jennie Lee, also famous for her Dickens characterizations.

Though this was his first sight of real theatre, the youngster had his own toy stage at home. His interest in show business had been further quickened by the exploits of the famous Blondin, who, though approaching retirement, gave displays of tightrope-walking on some open ground near the Morris' house. At night flares were lit, and local boys stood staring at the man who once had balanced above Niagara Falls. All this had a sequel, for in 1908, when the spirit of adventure led Morris to sail for London and find a job as shipping clerk at eighteen shillings a week, he was amazed to learn that Blondin had once lived in a house opposite his new lodgings.

Searching the London bookshops was a golden hobby in those days, and Morris's few spare shillings went on rare and unusual books about the theatre. Before long his quest led to a gay little shop in the Charing Cross Road where a youth named Cyril W. Beaumont had just set up in business.

Through this acquaintance, Morris was drawn to the first London seasons of Pavlova and Diaghilev; and the wonder of these eclipsed all other forms of theatre in his eyes. From then, and ever since, the dance has been his cherished hobby. Never professionally linked to the ballet, he has been happy as an ardent spectator and collector of souvenirs from the age of Camargo to our own. No dance exhibition held in London these last thirty years would have been complete without material loaned by him. He has produced rare illustrations for many recent books on ballet history. He has made some twenty trips to Germany, and probably fifty to Paris, as a roving tourist-collector. And the single large room in Hampstead which has been his home for forty years, is literally crammed with lithographs, statuettes, books and albums all relating to dance. Many are displayed to the visitor; many, iceberg-fashion, lie beneath the surface.

While England has other collectors, in one respect W. B. Morris is almost unique. Serious collectors almost invariably are those with ample means and/or professional or literary ties with the dance to open doors for them. W. B. Morris made his collection "on a shoestring"; and he has not even a third cousin in the ballet world! What he certainly does have is a keen curiosity and sparkling interest, which lead him to do such things as queue all night in pouring rain to book tickets for all possible performances of the Bolshoi Ballet! Also, I understand, he sails to Paris with numerous pots of his own home-made marmalade, which, with a loaf of bread now and then provides a main dish, while all spare money is reserved for the bookshops!

Since his retirement from the civil service, he has given much time to sorting and indexing his collection of many thousands of items. At present he is completing the enormous albums in which he has made records, in pictures and clippings, of the careers of Nijinsky, Pavlova and Isadora Duncan.

Entering his 'den', the guest will probably see lunch or supper spread upon the table — W. B. Morris cooks for himself on a gas-ring, with rapidity and skill. Meals are enjoyed in what space is available between a lithograph of the *Pas de Quatre* on the piano, a large oil-painting of *Les Sylphides* on the near wall, a china statue of Karsavina as Firebird on the mantleshelf, and countless other treasures.

Among his modern items, W. B. Morris values highly a complete set of books on the ballet by C. W. Beaumont, inscribed to him by their author. It was, he explained, through Beaumont's help and

(Continued on Page 83)

JOE LAYTON—
YOUNG MAN IN MOTION

Meet Broadway's newest choreographer

BY DAVID BOROFF

Virtually unknown a few months ago, Joe Layton is now one of the hottest choreographers in show business. A sober statement of his recent credits, without hyperbole, is little less than awesome. Last April he choreographed a well-received off-Broadway production of *On the Town;* he staged the Mary Martin Easter Sunday TV spectaculars; last June he did a highly creditable job on *Once Upon a Mattress,* still current at the Phoenix Theatre; and in August his work leaped the ocean and was on display in the Fashion Industry Show at the American Exhibition in Moscow. And all of these glittering achievements took place within a modest span of only five months!

The latest piece of intelligence, which eclipses all the others, is that he will choreograph *Sound of Music,* this coming season's Rodgers and Hammerstein production starring Mary Martin. Joe Layton, at 28, views the fast-spinning events of the last few months with pleased stupefication.

Who is Joe Layton? How, in a field in which it ordinarily takes years to make a mark, did he move to the top so fast?

One afternoon this past July we watched a rehearsal of the fashion show about to be sent over to the Moscow exhibition. On stage at the Fashion Institute of Technology, a corps of girls and a few boys went through the stylized maneuvers of modeling. In the wings still more girls, voices high-pitched and excited, slid in and out of costumes. Up front, a small battalion of administrators, coordinators, publicists and production subalterns watched. (The Fashion Show is a government-sponsored affair, and lots of people get in on the act.) To escape the coordinated chaos in the auditorium, we went up to a ninth-floor office, where the only reminders of the vexations below were a few dresses on a rack.

Joe Layton, in T-shirt and slacks and a dark cowlick over one eye, looks like a college basketball player. Only his duck-footed walk proclaims the years of dance training. The boy-athlete aura is intensified by an open face and a candid, engaging manner. There is little about him of the brooding, introspective artist. He talks vividly, his speech a mixture of show business *patois* and the racy colloquialisms of his native Brooklyn. If he were a movie actor, he would inevitably be typed as the boy-next-door.

His background follows well-established norms. A dancer, he has performed in seven shows including such staples as *Oklahoma, High Button Shoes, Miss Liberty,* and *Wonderful Town.* He had started

(Over)

Above: A studio portrait of Joe Layton.

Right: Layton works with Mary Martin in preparation for her Easter TV Spectacular, as Miss Martin's husband, producer Richard Halliday, looks on.

Above: Layton rehearses Dirk Sanders, featured dancer with the Mary Martin TV show. Sanders was first seen in the U.S. with Roland Petit's Ballets de Paris.

as a singer at the improbable age of six — "weddings, bar mitzvahs, the whole bit." An irrepressible tap dancer as far back as he can remember, he studied dance when he was twelve — "to round out my big career," he adds with retrospective amusement. (A man who does not stint his loyalties, he expresses much indebtedness to Joseph Levinoff, his dance teacher during those green years.)

Layton's initiation into the mysteries of choreography occurred under Army auspices. While working in Special Services between 1953-55, he staged shows at Fort Carson, Colorado. The materials were challenging. Colorado Springs, the neighboring town, is a mountain capital of dance. (Hanya Holm has taught at Colorado College during summers there for nineteen years.) Local girls are vibrantly dance-conscious and could be conscripted at the snap of a finger. Layton's male dancers, however, were raw army recruits with a vague show business itch. He approached his chores with sturdy common sense, working from story line to movement so that his untrained dancers would know what they were doing. "What I showed them, they did out of sheer guts and desire," he explained. He did regular book shows and pot-pourris of the best moments of recent Broadway musicals. The results, apparently, were very satisfactory.

After his army discharge, he had a hard decision to make. Should he return to dance, where making a living was virtually assured for an old hand, or should he chance the uncertainties of choreography? He chose the speculative course, and the gamble has paid off handsomely.

In a reversal of the old pattern which brought millions of people to our shores, Layton went to Europe to seek his fortune. He did some choreography for a ballet group that made a circuit of European bistros. His apprenticeship completed, he returned to this country where he did what most people in show business find themselves doing. He waited for a break.

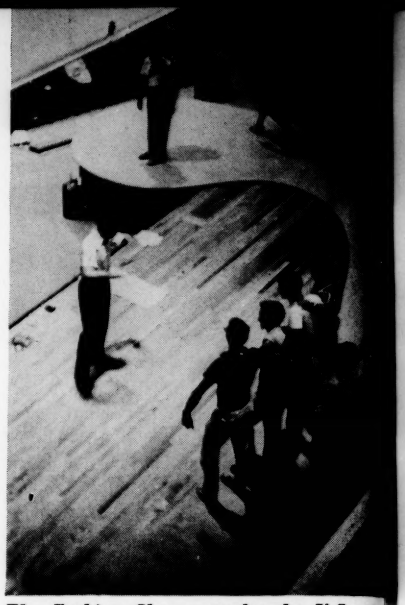
The break came with astonishing swiftness in the summer of 1958. He got a job as choreographer at Tamiment, a resort in the Poconos. Tamiment and Green Mansions in the Adirondacks are the only resorts with resident theatre companies which literally do everything. The opportunity for experimentation is matchless. Layton's restless probing of the possibilities of dance was abetted by his producer, Moe Hack — "a marvelous man; he lets you do anything."

Layton's career will give comfort to those who mouth the disgruntled cliché: It's not *what* you know, it's *whom* you know. At Tamiment Layton had a kind of guardian angel who wrought miracles. (It is perhaps an irrelevancy that the guardian angel was new in show business herself and of tender years.) She was Mary Rodgers, the gifted composer-daughter of Richard Rodgers. Her presence at Tamiment meant that Broadway royalty could be cajoled into visiting the Pocono eyrie. Richard Rodgers, Robert Griffith, and Hal Prince were among those who came, saw, and were impressed.

Layton has a sure touch and an inventive mind, shrewdly attuned to the realities of show business. One of his numbers at Tamiment, for example, was a ballet without music. This was no relentless exploration of abstraction in dance. The gimmick here was that the dancers counted aloud in a variety of languages and performed in a variety of dance idioms.

One of the brighter moments of the 1958 Tamiment season was a charming piece of whimsy called "The Princess and the Pea," with a musical score by Mary Rodgers. This was later unveiled, in a somewhat dressed up version, as *Once Upon a Mattress.*

In September 1958, the Tamiment stage consigned to melancholy hibernation, Layton returned to New York and plunged into a dazzling sequence of assign-



The Fashion Show sent by the U.S. to Moscow this summer used both amateur and professional models, and was staged by Layton (center left).

ments. It started with *On the Town,* which, in his words, was "an artistic success, but the patient died." Here again, through the firm suasions of his daughter, Rodgers *père* turned up at a performance. He recalled the astute craftsmanship exhibited by Layton at Tamiment. When Mary Martin was looking for someone to stage her big TV show, Rodgers recommended the young man. The experience was exhilarating, and by the modest standards of his past he "got a fortune." (Fund solicitors take note: Mr. Layton is still busy paying off old debts incurred during the lean years.) *Once Upon a Mattress* followed soon after, and then the Moscow Fashion Show.

In effect, staging the Fashion Show — the official title is dismayingly ponderous: Fashion Industries Presentation of the American National Exhibition in Moscow — is a benefaction from Layton to the government. He is unpaid, except for his trip to Moscow, but the kudos he will no doubt win will be recompense. Moreover, not every choreographer can vault the Iron Curtain and play a part on the diplomatic stage.

For the Fashion Show in Moscow is more than a piece of theatrical frippery or a display of couture. In the best sense, it is an instrument of propaganda designed to show the Soviet people how America really lives. "It's not a mannikin show," Layton explained earnestly. "It reveals how people live in their clothes.

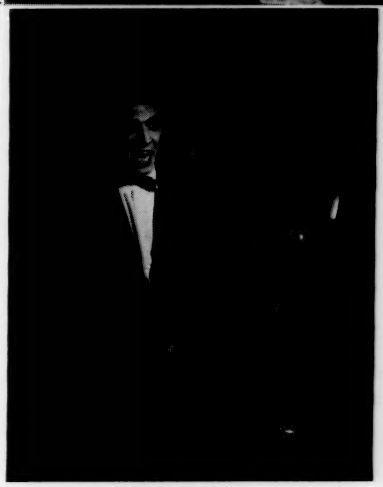
Leading the merry jaunt from bar to bar in the Carnegie Hall Playhouse production of "On The Town" this spring are, l. to r., Evelyn Russell, Harold Lang, Pat Carroll, Bill Hickey and Joe Bova. This revival of the 1945 musical was choreographed by Joe Layton, who says it was "an artistic success, but the patient died."

PHOTOS BY JACK MITCHELL

Below: A dance highlight from the current off-B'way hit musical "Once Upon A Mattress," choreography by Joe Layton, is the "Very Soft Shoes" no., with (l. to r.) Chris Karner, Chris Edwards, Matt Mattox and Dorothy D'Honau.

Below bottom: Dancing and staging dances are not the only talents of young Joe Layton, who is seen here as a singer at N.Y.'s No. One Fifth Avenue.

Friedman-Abeles



It shows people getting married. It shows them in the daily rituals of living."

To achieve authenticity, the models are ordinary young people from all parts of the country. A few are college students who are majoring in Russian. (The gain in good-will through their participation is considerable.) There are also ten professional models, and proponents of professionalism will be reassured to learn that they were easily identifiable among the neophytes.

Among those going is a Colorado College student who, as daughter of a foreign service diplomat, grew up in Moscow and wants to return to childhood scenes. Another, a tall, cool, high-fashion model who also breeds and sells cats of exotic breeds — she also rents them out to Hollywood stars as companions or as decor — is going to the Soviet Union to track down and bring back a breeding pair of Siberian cats.

The Fashion Show is not Layton's most ambitious project, but it has nonetheless generated plenty of excitement about his ability. One young participant on the scene volunteered: "He is so very gifted, but he never loses his patience." (This could not be said for some other functionaries in the show; there were loud cries of anguish in the auditorium on the day of our visit.)

Layton accompanies the Fashion Show to Moscow, and from there he goes to Europe. He is looking ahead to the Rodgers and Hammerstein musical. *Sound of Music* deals with the Trapp family (Mary Martin will play the Baroness von Trapp), and Layton will visit their native South Germany. There he will savor local color and study Bavarian folk dance motifs, with the hope of finding "my style for the show."

Did Mr. Layton care to express his dance philosophy? He looked bemused. No theoretician of dance, he has been successful because of an instinct of what will work.

"I love a beautiful technique," he explained. "Then I like dancers who are also good actors. Dancers have to be terribly human to put across a point of view. An audience usually isn't interested in dance steps. You can't give them sheer movement. If I were a great movement genius, it might be different. I work by telling a story. With me, the source of all choreography is mime. Maybe it's a result of my all-around theatrical background."

In the meantime, with productions on both sides of the Atlantic, and with a splendiferous Rodgers and Hammerstein show in the offing this fall, Joe Layton is very much a young man in motion. With a genial, boyish grin, he acknowledged that it was all very pleasant but that he hadn't really gotten used to it yet. If the portents are not misleading, he should have a long time getting used to the honeyed taste of success. *THE END*

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman; Text by Saul Goodman

DEAN CRANE

"And now, ladies and gentlemen, the greatest feat of all time!" — And a young man was shot from a cannon. But this was not Dean Crane's introduction to show business. He had already been a circus performer for many years, a tumbler, an acrobat, a trapeze artist, and a bareback rider with the well-known Justino Loyola family, before he reached the higher echelon and was permitted to replace a fellow artist in the star attraction of the circus — the cannon act.

Dean was born in Logan, Iowa, but his family moved to Denver when he was 5, and Denver became his home town. Although he actually spent little time there, he recalls giving weekly puppet shows for neighborhood children. He was only 8 when he was introduced to circus life by an uncle who was a performer, and Dean remained with this branch of the entertainment world for about eight years. His only prior claim to fame had been that he was a grand-nephew of Jesse James.

He was fifteen when a foot injury prevented him from continuing his travels with the circus, and sent him back home to Denver. When his foot had healed sufficiently for him to start exercising it, someone suggested he try ballet classes. He enrolled at the Lillian Cushing School of Ballet. To his surprise, he discovered that ballet training required a rigid discipline similar to acrobatic training, and he readily took to it.

Students from the Cushing School then — and still do — appeared in summer operas staged in Central City, Colo., and Dean danced in the *Abduction from the Seraglio* and in *La Traviata*. At first he found performing on stage more difficult than jumping on and off horses, but he soon took it in his stride. From the audience came Broadway showman John Murray Anderson, who suggested that Dean go to New York and continue his dance training.

Dean reached New York in the fall of 1947, enrolled at Ballet Arts studio and became one of its foremost students. Encouraged by directress Virginia Lee, Dean applied himself to dance classes on a full-time basis. His first teacher at Ballet Arts was Paul Petroff, then Edward Caton, Antony Tudor and Margaret Craske, each helping to develop the young man in ballet, and Yeichi Nimura, whose Oriental approach to dance movement especially appealed to Dean.

His first income in N. Y. was twenty-five dollars received for an appearance on a TV amateur show. A six-week job as soloist at Radio City Music Hall in the Easter Show followed, and then a booking on the Jack Haley TV Show, where he danced with Gemze de Lappe in an Oriental number with the theme of magician and assistant. For two years he was "Jingle" the Clown, dancing and miming for Sealtest TV commercials. He danced on TV's Voice of Firestone program and the Perry Como Show, and one summer was at Jones Beach Stadium in *One Night in Venice*.

When John Murray Anderson first saw Dean back in Colorado in 1947, his immediate reaction was "he'd be perfect for the Poet in *The Nightingale and the Rose*." His plans were formulating for a musical revue, and when they became definite, Mr. Anderson did not forget the handsome, 6 foot, 1 inch dancer. Dean made his Broadway debut in Mr. Anderson's *Almanac* in 1953.

Then came nightclubs. Dean was featured with Helen Wood in the Latin Quarter Revue which played Las Vegas and the Florida night spots. And again to Broadway. *Fanny* kept Dean dancing and working for two and a half years. When Dean signed for the show, director Joshua Logan learned that he had been an aerialist and featured him in the circus ballet, one of the high spots of the musical.

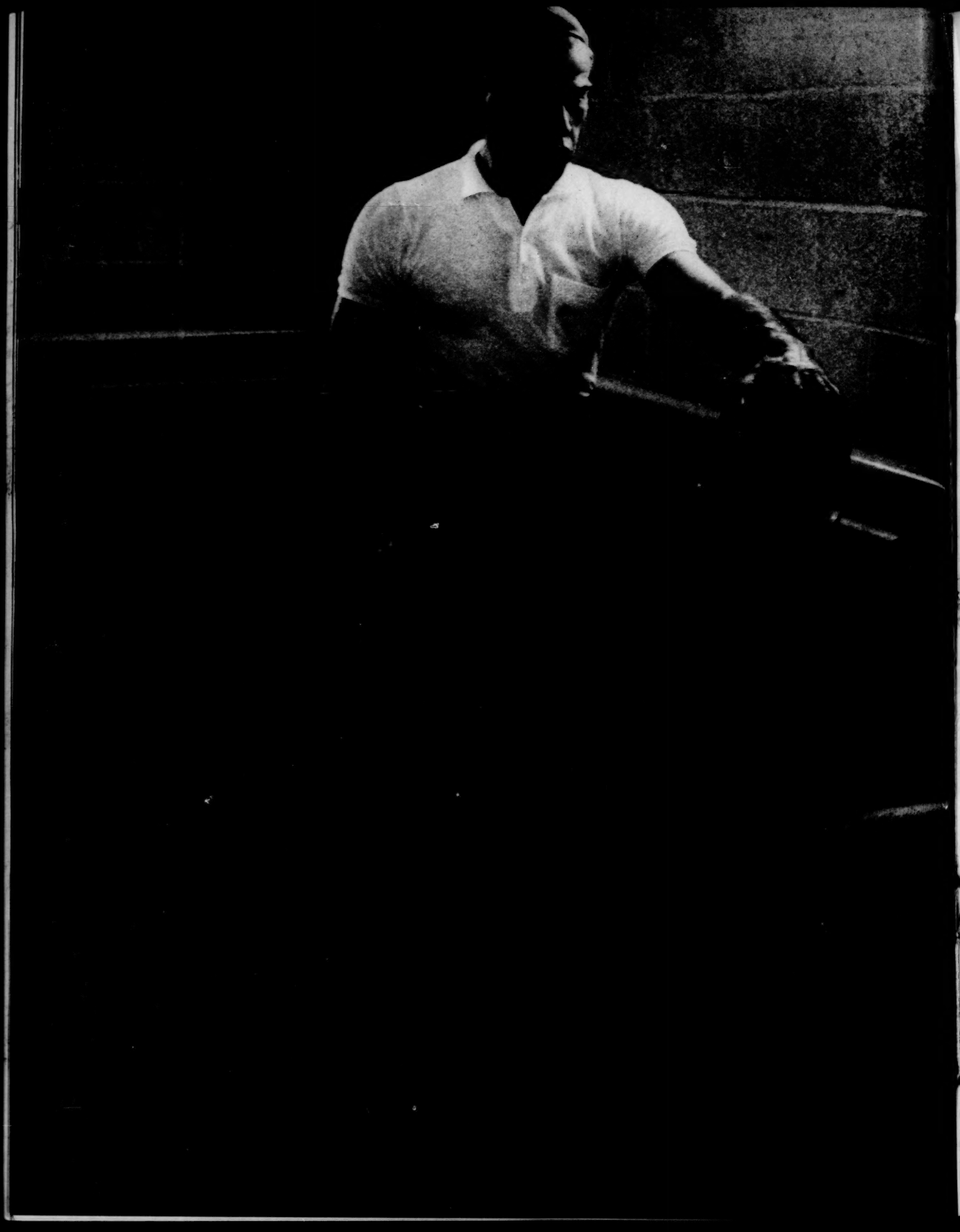
Dean has studied drama with Uta Hagen, and has worked with his teacher Vladimir Dokoudovsky on new choreographic ideas. Two were performed the summer of 1956 at Jacob's Pillow: *Spring Symphony*, to the music of Schumann, and *The Abyss*, to an original score.

In 1957 Dean journeyed to Italy to dance in a musical show called *Uno Scandelo Per Lili*, in which one of his very successful numbers was a peg-leg dance in the role of a pirate captain. After Rome, the show toured Italy for eight months, including fifty-nine one-night stands. While abroad, he also appeared in two films made at Cinecita (Rome's movie studio): *Ben Hur* and *The Naked Maja*.

Last year he returned to the U.S. to resume his dance classes, which, he says, "I needed badly." Since his return, he has choreographed an industrial fashion show for a Rochester department store, danced the male lead in the City Center revival of *Lute Song*, for which Mr. Nimura choreographed the "Phoenix Dance" and the "Lion Dance." And now Dean has just completed an extended engagement at the Riviera in Las Vegas, where he was featured with American Ballet Theatre soloist Sharon Enoch.

In his spare time, Dean is serious about making masks, designs and theatrical jewelry. And he works with photography in his own dark room.

He is anxious to do more choreography, and would like to prepare a concert performance of his own works. Of the many mediums in which he has appeared, Dean finds the theatre most rewarding. However, a skilled and versatile performer such as he is ready to dance wherever a worthwhile opportunity awaits him.



ANDRE EGLEVSKY: FROM MOSCOW TO MASSAPEQUA

An internationally famed dancer opens a neighborhood ballet school

BY DAVID LEDDICK

The Andre Eglevsky School of Ballet is on tree-lined and shady Unqua Road in Massapequa, Long Island.

When young Andre Eglevsky was studying with Maria Nevelska in Nice, or with Egorova, Kschessinska or Volinine in Paris, he probably couldn't even have guessed in what country the town of Massapequa was located.

The Moscow-born dancer would undoubtedly still have been mystified if the same question had been asked several years later when he was already recognized as one of the world's leading dancers, and was starred, at one time or another, in all of the important ballet companies of Europe.

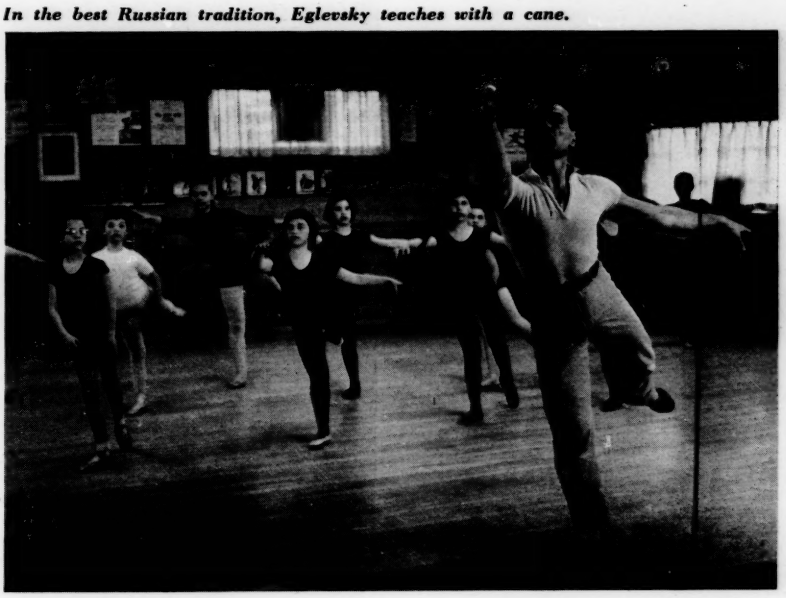
Perhaps when he became an American citizen in 1939 he had at least heard of Long Island. But even his travels in this country as premier danseur with Ballet Russe de Monte Carlo, and later with Ballet Theatre, never brought him to Massapequa.

It was only after he joined New York City Ballet in 1951 that the quiet Long Island community became known — and important — to him. Massapequa was the first permanent home in many years for Andre Eglevsky.

Working with a company that had a home base in New York City made it possible for him and his wife, former dancer Leda Anchutina, to search for a small town which they considered suitable for raising their family, but that was yet within commuting distance of New York. They liked Massapequa, and moved there to make a home for their three children — Andre, Jr., Paul, and Marina (shown with her father on the cover).

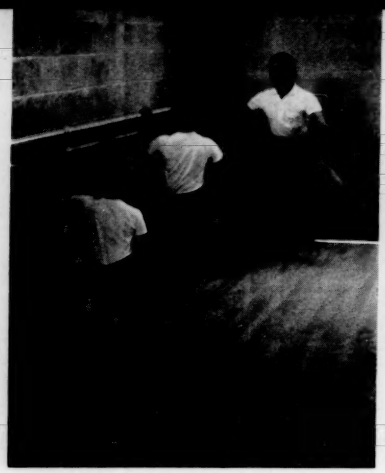
At first just a commuter like most of the other fathers and husbands in Massapequa, he began a school there almost by chance. Hoping to save travel and

In the best Russian tradition, Eglevsky teaches with a cane.



PHOTOS BY JON BROUWER

Opposite page: A very young man learns to plie, head on.

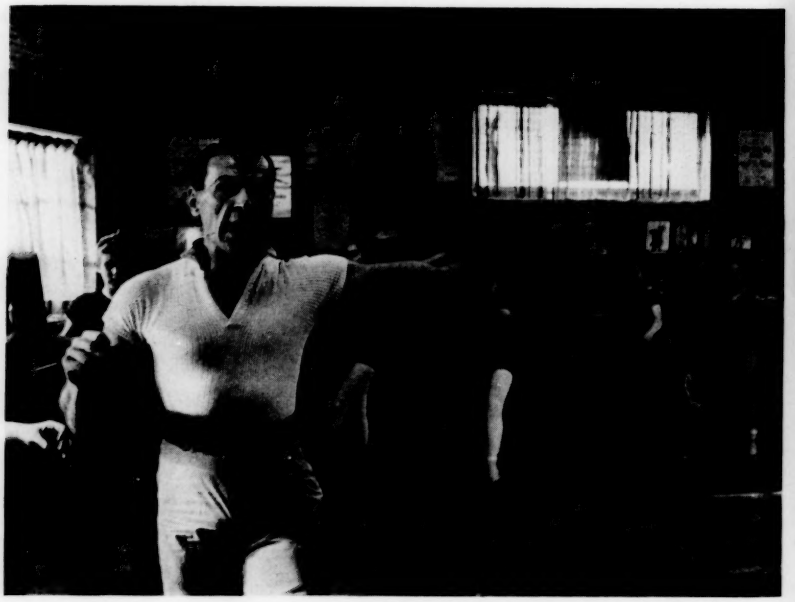


EGLEVSKY (Cont'd)

Far Left:
Eglevsky is particularly concerned with developing more American male dancers.

Left:
A class of girls learns what not to do when pointing the foot.

Science-minded Andre Eglevsky, Jr., explains his award-winning model wind tunnel to his mother. Not a dancer, he has a good old-fashioned American enthusiasm for everything technical and scientific.



There's danger in a drooping elbow. Students are accepted only if they are serious about working.

spend more time at home, Eglevsky transformed his two-car garage into a practice studio in 1955. The original plan was practice for himself, but friends and neighbors wouldn't leave it at that.

Soon there began a trickle of requests for classes. Someone thought her little boy had potential . . . someone else thought the little girl was very graceful . . . and a lot of parents just didn't want their children to miss the opportunity of studying with Andre Eglevsky right there in Massapequa.

A few small classes were started, and the Andre Eglevsky School of Ballet was begun almost under its own power. More and more students arrived and soon there were over 100. The Eglevskys began to realize then that Massapequans and the neighboring communities had plenty of interest in professional ballet training if it was made available.

By 1957 the converted garage was bulging at the corners with students, and a new school building was built on Unqua Road in Massapequa. In 1958 it was enlarged again, and today over 250 students are enrolled in classes there, with a waiting list of some 200 more. There are more boys than attend most ballet schools, and Eglevsky gives them his particular attention, hoping to increase the number of classically trained American male dancers. Mrs. Eglevsky shares the teaching duties and directs the school when her husband is on tour. (No longer connected with New York City Ballet, Eglevsky now has his own small and very active troupe called the Andre Eglevsky Petit Ballet, which consists of Eglevsky, a female star, and several supporting artists.)

By now the Eglevsky school has trained enough students to produce student performances for local schools and civic groups, and Massapequa is getting a chance to see the results of classical ballet training in its own town. The ballet wanderings that began in Moscow have brought Andre Eglevsky to Long Island, where, as a teacher he has become a link in the great tradition of classic ballet for the children of Massapequa. *THE END*

The studio is also used for rehearsals of Eglevsky's newly formed company. Above, he works with guest soloists Barbara Walczak and Eugene Tanner.

A world-famed performer gives a last-minute word of advice to Cynthia Sturge before the curtain opens on the local student performance.

Last fall, the hawker in the lobby of the New York City Center held up an intriguing souvenir program. Commemorating the New York City Ballet's Tenth Anniversary, it ingeniously combined photographs of dancers and city landmarks, thus reflecting the urban identity of the company.

The book was designed by Karl Leabo, a compact young man with a black moustache, a soft voice, and a sturdy sense of humor. Mr. Leabo, husband of dancer Loi Leabo and father of a small son, is a free-lance artist and typographical consultant.

He arrived at his present occupation through a serpentine route that included mountain climbing, painting, sculpture, public opinion research, social work, political cartooning, and illustrating.

At the request of Regional Ballet-U.S.A., Mr. Leabo has made a careful study of regional ballet program books. And he has emerged with practical solutions to the problems confronting all regional companies — in fact, all teachers and groups called upon to offer an image of their project through the medium of a printed program. Mr. Leabo's solutions are aimed at economy and permanence. And they are a confident excursion into the elements of good design.

D.H.

YOUR PROGRAM BOOK

A designer evaluates a major link between your company and its public

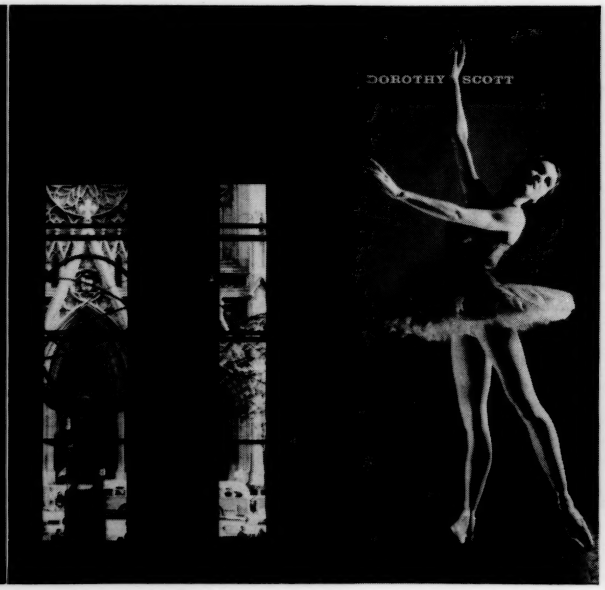
TEXT AND ILLUSTRATIONS BY KARL LEABO

Costumes, scenery, music, publicity — all are vital to a dance performance. But equally important — and often neglected — is the program book. Sold or given away in the theatre, it presents a composite image of your company to the public. And it endures long after the event.

What Kind of Book?

Program books and their more lavish cousins, the souvenir programs, can have many facades. The professional companies usually plan a rather elaborate souvenir program. It contains pictures of dancing and directorial personnel, scenes from ballets, sketches of settings and costumes, and anything else that can contribute to a fully dimensioned portrait of the company. The program sometimes contains advertising, sometimes not. Usually it is sold for about a dollar. Names of works and cast listings for individual performances are taken care of in a separate folder distributed free of charge.

Some regional ballet companies use this system. But most feel it is a bit too elaborate and prefer to combine the current performance information, the advertisements, and the general information about the company in a single book. Usually it is distributed free of charge, with the ad-



HISTORICAL DEVELOPMENT

歴史的発展

Gagaku is one of the last remaining examples of a musical genre which flourished throughout Asia during the 5th to 9th centuries A.D. The compositions themselves probably originated, for the most part, in the folk music and dances of the various regions of mainland Asia. Tang Dynasty China, the cultural center of Asia at that time, incorporated these musics for use in the lavish court entertainments. Here they were refined and stylized according to current taste, and other pieces in the same style were gradually added. The music and dance introduced to Japan from Tang in the 8th century were therefore set in a fundamentally Chinese style, but with strong admixtures of Indian, Central Asian, Persian, Korean and Manchurian elements. With the fall of the Tang Dynasty in the 9th century, this music seems to have waned on the mainland; whereas in Japan, the political isolation begun in the Heian period (794-1185 centuries) nurtured its greatest popularity.

Gagaku, meaning literally noble or elegant music, has, since the time of its introduction into Japan, been associated with the ceremonies and entertainments of the Imperial Court. The shifting of power from the noble class to the military class in the mid-12th century also marked a decline in the popularity of Gagaku. The rising military class eventually developed its own art forms and allowed Gagaku to be conserved for ceremonial use in the Emperor's small court in Kyoto and in the temple shrines near that ancient capital. The Gagaku musicians maintained this secluded existence until the late 19th century, when, after the return of Imperial prestige, they were all gathered together in the Imperial Palace of Emperor Meiji in Tokyo. By this time, all trace of a Gagaku entertainment music style was gone and an intense refinement and introspective quality, not without human warmth, which characterizes present-day Gagaku evolved as the result of long ceremonial usage.

The present-day Gagaku musicians and dancers are the direct descendants of the court musicians of the Heian

Facing pages from the program of the Japanese Imperial Dancers, 1959. A format reflecting the elegant simplicity and dignity of the company was required. To this end, the pages were elongated, giving text areas, as well as photographs, a scroll-like effect. This was heightened by the use of the Japanese calligraphy, printed in gold to contrast with black and grey areas. Widths and depths of the text areas remained consistent. The use of one type face added to the simplicity and dignity of the book.

vertisements supplying the revenue.

Because of the variety of material in it, this kind of book presents many mechanical and esthetic problems.

The Public and Your Program Book

Your program book is, in reality, an annual report. It is a summation of past accomplishments and a prospectus of future plans. It is an active and integral part of the life of your company.

True, the program book is a source of extra revenue. But its primary function is to present the company to the layman — to build a bridge between dance and its audience, both current and future. The measure of its success depends upon many things, the most important being how clearly and colorfully it captures the essential "personality" of the company.

All too often, the dancers, choreographers and repertory are merely listed. There may be individual sketches of the more important participants, but these sketches are not adequate.

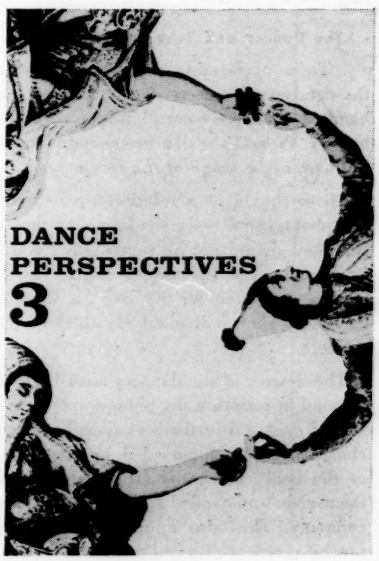
The dancer's identity or artistic personality depends upon his or her relationship within the company. It is this interrelationship — the artistic vitality of the individual reflected against the dynamic whole of the company (its repertory and aspirations) — that must be captured in the program book and imparted to the layman. Only in these terms can the layman (and we exclude the ones whose near relatives may happen to be in the company, as their interest is special) find rapport with the company and develop a sustained interest in its activities.

The presentation of the company "personality" should not be underrated. In capturing this, the book embodies the "idea" of the company — its reason for being — what it is doing — what it is trying to do — and what it hopes to achieve — as an artistic project within the

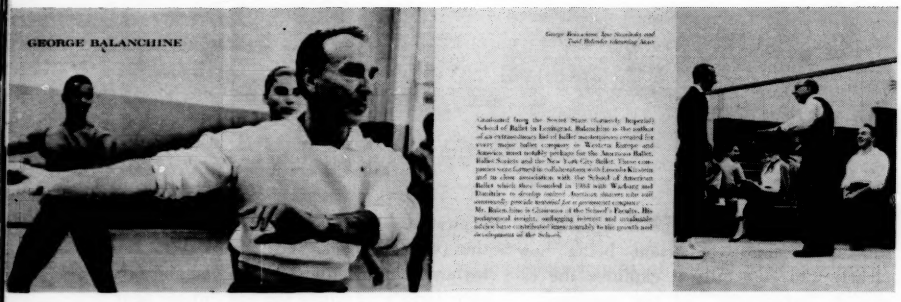
(Over)

Left: Facing pages from the NYC Ballet souvenir program, 1958-59. This was an anniversary year, which accounts for the secondary theme of scenes of New York City throughout the book. This could easily lead to confusion, but effort was made to minimize this danger by lightening the photographs of the city, thereby emphasizing the dance shots, or, as here, using them as interesting ornamentation.

Elongated or rectangular photographs on square pages were used to sustain an architectural mood — a rhythm of skyscrapers. The type face used for display is one currently in vogue with architectural designers.



Right: Cover for "Dance Perspectives," summer 1959. Subject of this issue was Turkish dance, with emphasis on the ethnic. The available illustrative material was narrowed down to four prints of individual dancers replete with landscaped backgrounds, etc. By enlarging and cropping the prints, doing away with the backgrounds, and arranging them as shown, an ethnic or "square dance" quality was obtained. This theme was carried around to the back cover, where it was printed in reverse. Cost was minimized by the use of one color — red on white. The back cover was printed in white on a red background.



Facing pages from the School of American Ballet's Silver Anniversary Catalogue, 1959. Motivated by a desire to give an informal view of the faculty and school, a horizontal format was selected to re-emphasize the illustrative photos and yet retain "white space" for text and display. (To be informal but not casual is problematic.) To retain the dignity of the occasion, a modern yet classical type face was selected.

community. Properly utilized, such a book can do much to promote your company.

With each final curtain, many groups sink into a temporary oblivion from which they have to be resurrected for the next season. But a well designed and ably directed program book can help fill the gap between seasons or concerts. It can perpetuate interest in the company, especially since such books have a knack of infiltrating private libraries.

The Dancer and Your Program Book

To a performing artist, publicity is the catalyst of success and should not be handled lightly — nor, I might add, too heavily. Present the dancers as individuals, but *within the scope of the company*.

There should be a relationship between the photographs — one of line or mood. But they should not be repetitious. Avoid, if possible, the hackneyed balletic pose. But, in your quest for the "organic whole," do not lose the individual identities of the dancers.

The desires of the dancers must be kept in mind in selecting the photographs. They should even aid in the selection. But their choice must be superseded by the needs of the book, much the same as they are themselves superseded by the needs of the company. This also applies to the more touchy problem of guest artists.

Who Designs the Program Book?

It is the job of the art director to adapt and suggest materials used in designing the book and to assume responsibility for production (the selection of paper, type size and style, ink, printer and method of reproducing the pictorial material). The art director should also select and supervise the photographer subject to the approval of the company director.

Where to find an art director? This should not be too difficult. The company must surely have board members, company members, or associates who are artistically orientated. Somewhere among them or their friends might lurk the potential art director.

Another, and perhaps safer, approach is to seek the art director through a local art museum or by scanning the faculty of a museum school or college. If a faculty member, he may choose to use the designing of the book as a project for his more advanced students. This is an ideal situation, assuring you of a great deal of artistic effort, and at the same time projecting dance into the world of art and art into the world of dance.

Both art director and photographer should spend considerable time watching rehearsals. There should be a plenitude of give-and-take between them. And they should have ample opportunity to discuss their ideas with the company director.

If any impasse should develop over the choice of photographs, the art director should overrule the photographer. However, the photographer should have a great deal to say, not only about the photographs themselves, but about the method of reproducing them. Photographs are extremely sensitive and may lose a great deal of quality and tone in the engraving or printing process.

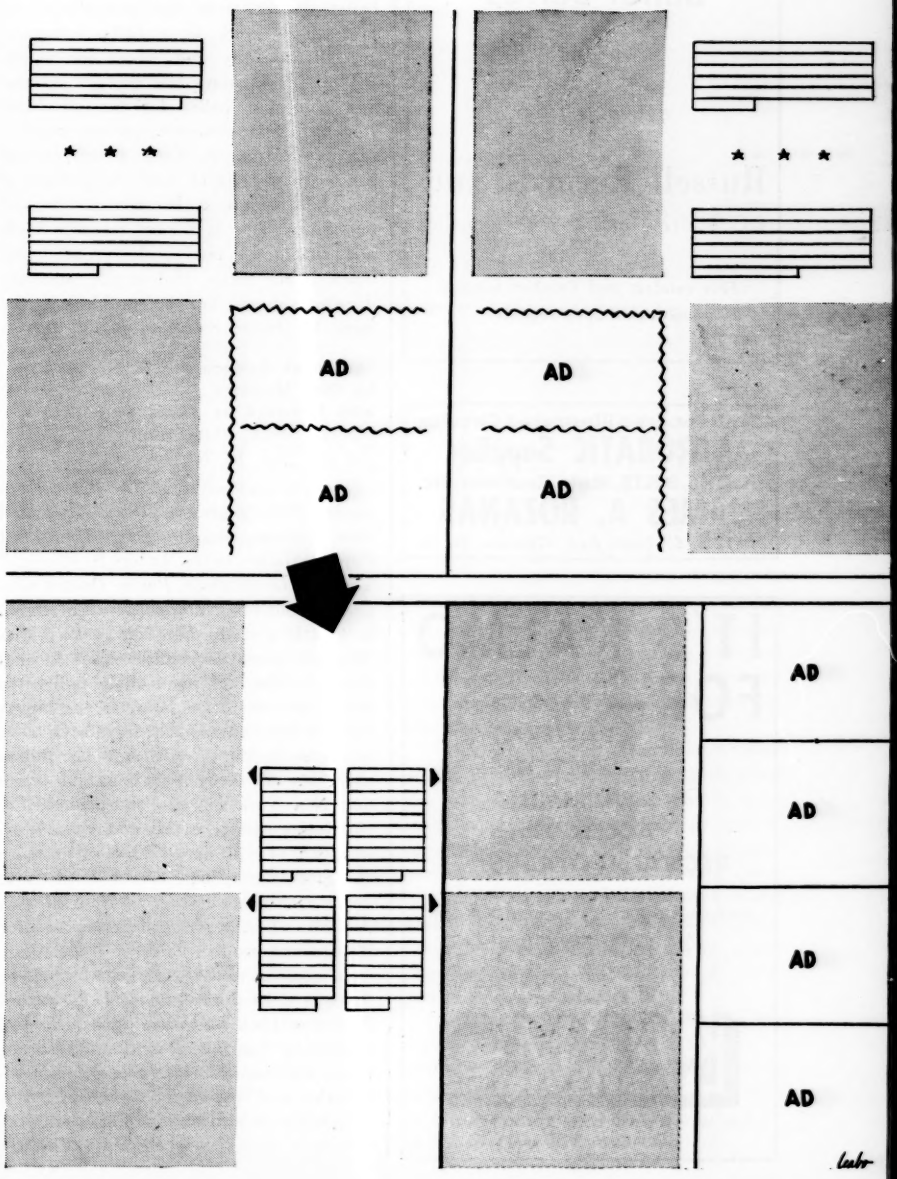
On photographs and their use depends the graphic impact of a dance program book. A designer or art director cannot make a bad picture good, no matter how much cropping or retouching is done. But a competent art director can extract the most from a photograph to meet the overall demands of the book. At times it is even his responsibility to substitute a mediocre photograph that relates to the total design (the "organic whole") for an excellent photograph that does not. I do not believe that the best of photographers could bring themselves to make such a decision, nor should they be called upon to do so.

"Compliments of a Friend"

Ideally the program book is more attractive if left unfettered by advertising. For advertising delimits the design possibilities and detracts from the impact of the book. But advertising is an important source of revenue.

The top of the illustration is a better-than-average example of two facing pages from a regional souvenir program. My objections are that the ads, which should be as inconspicuous as possible, are framed by the photographs (grey areas). The captions are left floating in either corner, and ornaments are used to fill the only remaining "white space."

Below is a possible redesign of this material. The ads are given the same amount of space, but they have become incidental to the pages. The photographs have become all-important, and the captions second. The gained "white space" was there all the time, but now emphasizes the important materials.



How can it be coped with attractively and effectively? Instead of running the advertising all through the book and mingling it with cast listings, pictures of dancers and lists of board members, it should be relegated to its own section in the back of the book. Even the inside front cover should not be sold to an advertiser, for here begins the story of your company. The back cover, inside and out, can be sold if necessary, for it is at least part of the advertising section.

Instead of running columns of disparate-looking small space ads, why not suggest to these advertisers that they contribute an equivalent amount of money to a combined ad. This could be an attractive full page — or facing pages — decorated with a dance print selected by the art director. The names of the advertisers and, if necessary, their products could be listed uniformly on the layout.

The same kind of treatment could be offered to those who wish to be listed anonymously — who wish to use the to-be-avoided expression "compliments of a friend," or "best wishes from . . ." Again a ballet print or dance-inspired design could be selected, and neatly placed on the page or half-page could be the notation: "This space has been contributed by the following friends of the ballet." Their names would be listed.

(Continued on Page 90)

Attention Teachers!

Russell Records

Tapco Taps

Business Stationery

Dance Routines

Ballet Barres

are **all**

available from

Russell Records, Inc.

P.O. Box 328, Dept. D-9, Ventura, Cal.

(Free catalogs and Teacher discount prices sent upon request)

Send For Free Illustrated Circular

ACROBATIC Supplies

BOOKS, BELTS, Mats, Routines, Etc.

JAMES A. ROZANAS

10412 S. St. Louis Ave., Chicago 43, Ill.

IT'S KALMO FOR—

FABRICS
PATTERNS
SKETCHES
TRIMMING
ACCESSORIES
RECITAL LEOTARDS

IN NEED OF SPEED?
TRY OUR SUPER SERVICE DELIVERY

...1 TO 3 DAYS.

NOW is the time to reserve the NEW KALMO Catalog

KALMO TEXTILES, INC.

125 W. 44TH ST., NEW YORK 36, N. Y.
JUDSON 2-5185

YD BOOKSHELF

On Your Toes
by Thalia Mara; illus. by Louise Holmgren
Garden City Books, N.Y., 1959
64 pp. $2.50

"On your toes," is the command every young ballet dancer yearns to hear. In this book Thalia Mara offers a preview of what may be expected when that coveted moment has at last arrived.

In this slim volume, the right kind of feet for toe dancing, the right kind of shoes for those precious feet, the right kind of training for future success as a ballet dancer, even the possibilities of professional work in a ballet company are all carefully and wisely evaluated.

While Miss Mara has written on the fine points of ballet for the advanced student, anyone—teacher, parent, pupil—can profit from it. Even a ten-year-old can learn the "right way" to perform a step long before it becomes a physical possibility. This is a very valuable book and should be read and re-read many times, while Miss Holmgren's accurate drawings should be photographed in the mind for future reference in the mirror.

The Ballet Companion
by Olga Maynard
with foreword by Agnes de Mille
Macrae Smith, Phila., 1957
174 pp. Illus. $3.75

There is a substitute to *The Ballet Companion:* "An illustrated How to Look and How to Listen Guide to Four of the Most Popular Ballets in the Modern Repertoire." They are *La Sylphide, Pas de Quatre, Cinderella,* and *The Nutcracker.* Each section is a little gem. In *The Nutcracker,* Miss Maynard gives considerable space to what she calls "the high point of the ballet, the grand pas de deux between the Sugar Plum Fairy and her partner the Cavalier or Prince in Act. 2." Although Mr. Balanchine has cut this pas de deux out of the new New York City Ballet version, other companies still do it. Miss Maynard's description of this dance, as well as those she gives throughout, are so vivid as to make you imagine them in front of you. And the photographs she has chosen for illustrations are truly lovely.

In addition to the stories of the ballets, there is a good glossary of ballet terms. No better book for young dancers or balletomanes has been written. Accurate, clear, with just the right proportion of admiration and respect for the art of ballet, it delights as well as instructs.

REGINA WOODY

OUR NEW ★ CATALOG ★ IS READY FOR YOU!

TEACHERS ONLY

Write on your School Stationery

VELMO RECORDS
1922 W. Third St., Suite 105
Dance Mart, Los Angeles 57, Calif.

SPOTLIGHT DANCEWEAR

SHOES • DANSKINS
LEOTARDS • RECORDS
COSTUMES • ACCESSORIES

Free! FULL COLOR CATALOG sent on request

TEACHERS: Please use studio letterhead or business card when requesting our new catalogs.

By MODERN YOUTH
177 S. High Street • Columbus 15, Ohio

algy DANCE COSTUMES
148 West 24th Street • New York 11, N. Y.

KATE SHEA

Fabrics & Accessories for dance schools.
Everything for your costume needs.
Send for price list
112 West 44 St., NYC JU 2-1734

1st IN THE WEST

SAMUELSON FABRICS

1033 S. Los Angeles St., Los Angeles, Cal.

INTRODUCTION TO DANCE NOTATION

CHAPTER IX: VASLAV NIJINSKY (1890-1950)

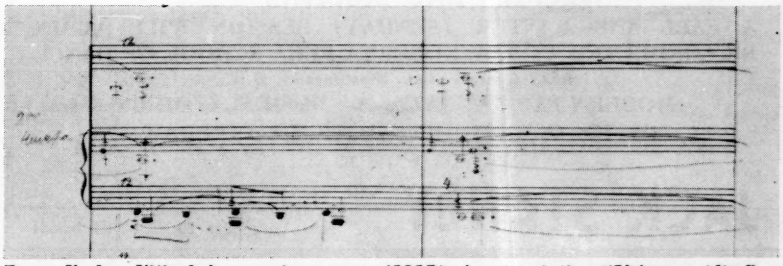
BY REGINA WOODY

No one who loves ballet will ever forget the name of Nijinsky, a name which is synonymous with *ballon*, for Nijinsky is the man who leaped through the air with the ease of an eagle and the brilliance of a comet. Already he has become a living legend. And yet, Nijinsky himself believed that his lasting claim to fame would come through his system of dance notation.

Actually, Nijinsky left two versions of his system, most of which is in a London bank vault and cannot be examined without the written permission of his wife, Romola Nijinsky. However, Madame Nicholaeva Legat has undertaken the sorting of the French translation of all the Nijinsky material in her possession. As the work proceeded, Madame Legat found that in his early scores Nijinsky had used three five-line staves to represent the body. Later on he used three-line staves. Since the indication of direction is according to where the music notes are placed on the staff, it makes considerable difference in the reconstruction of the movement.

Nijinsky conceived of body movement notated in the round. In evolving his system he chose to place the dancer's body inside a ball within which space every movement of the dancer could be recorded mathematically. Nijinsky then proceeded to divide this ball into segments, and by drawing a series of circles tangent to the dancer's extended legs and arms possessed the means of placing every move that the dancer made in three-dimensional terms.

Ann Hutchinson, President of the Dance Notation Bureau in New York City, worked on a translation of the Nijinsky notation at Madame Legat's request when she was visiting London in 1956. Miss Hutchinson writes concerning this experience: "After many meetings together in which Madame Legat and I went through the very confusing papers in her possession, I managed to tabulate certain definite statements and principles. But certain pieces were missing, and we wondered if it was the terminology being used. The next step was to try out what I had put together by trying to translate the score of *L'Après-midi d'un Faune* which Madame Nijinsky had donated to the British Museum. After several visits and much painful copying, I had several pages to try out. Certain of the signs in his score I could not find at all in his notes. It was not until later that it occurred to me to look them up in the Stepanov system, and some of them were there. This was not surprising, for Nijinsky had first learned the Stepanov method and would naturally tend to fall into the same patterns. As it is, Nijinsky's system is not such a radical departure as we have been led to believe. He uses music notes in very much the same way as Stepanov, the square note for supports, the round note for gestures. Timing is shown in the same way, and many of the indications for flexing and rotating are similar. His manner of indicating direction follows a different pattern, as does his way of showing the individual parts of the body."



From Vaslav Nijinsky's notation score (1915) for his ballet "L'Apres-midi d'un Faune," premiered by the Diaghilev co. in 1912. Music notes are used for dance notation, and 3 staves for one dancer's part. By permission of Mme Romola Nijinsky.

Nijinsky was so sure that his notation would prove of real value in preserving the choreography of ballets that he even made plans for a correspondence course. Moreover, his system took into account everything a dancer needed to know about his role, from the dance movement to the kind of dancer he was (tall, short, thin, or fat) up to and including the facial expressions used and the kind of costume worn.

It is just possible that the nearest approach to an all-round presentation of a dancer's movement may rest in Nijinsky's notation. Certainly, all dancers interested in the subject will await the publication of Nijinsky's notation with interest.

INTERNATIONAL Dance School

Dir. F. Lensky

BALLET
MODERN
JAZZ
TAP
SPANISH
HINDU
PRIMITIVE
CHARACTER
MUSICAL COMEDY
CONGA DRUMS
ADAGIO
MIME
ORIENTAL

Cholly Atkins
Nenette Charisse
Adam Darius
Sonya Dobrovinska
Kirk Everett
Vitale Fokine
Alma Kaaber
F. Lensky

Carmencita Lopez
Harold Pierson
Amun Ram
Tom Roba
Dean Sheldon
Lionel Shepard
Don Sky
Frank Wagner
Harry Woolever

Beginners to Professionals
Special Children's Classes
Government Approved for Foreign Students

Carnegie Hall Studio #819 CO 5-9090 CI 7-6056

MERCE CUNNINGHAM

classes in dance technique • new studio at 63 w. 14 st., new york city scheduled for fall opening
for information write to personal manager: isabelle fisher, 17 minetta street, new york 12, n. y.

TEACHERS AND STUDENTS

A FALL AND WINTER (SUNDAY) SESSION WILL AGAIN BE CONDUCTED AT THE ROBERTA FERA SCHOOL OF DANCE

6133 Georgia Ave., Washington, D. C.

MODERN TAP ★ JAZZ ★ MUSICAL COMEDY

(WATCH OCTOBER ISSUE FOR REGISTRATION DATE)

OR WRITE TO

JACK STANLY

C/O Showcase 950 8th ave (or)
Residence 330 w. 55th st.
New York City 19 CI 6-5631

GLADYS CLAIRE

HIGHT — POWELL

SCHOOL OF THE DANCE AND THEATRE ARTS

ERIC BRAUN
Guest Teacher

Two Studios

17 N. States
Chicago, Ill. RA 6-7231

2205 Ridgeland Ave.
Berwyn, Ill. GU 4-6511

METROPOLITAN OPERA BALLET SCHOOL

Only School of its Kind in the U.S.A.

REOPENS SEPT. 8th

FACULTY:

ANTONY TUDOR (Director of School)

MARGARET CRASKE (Assistant Director)

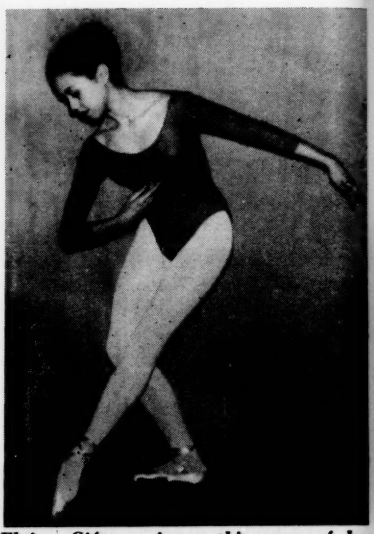
ALFREDO CORVINO & Guest Teachers

Apply for Prospectus to Marcella Corvino (Secretary)

Metropolitan Opera House, N. Y. BR 9-2411

School Approved for Acceptance of Students from Abroad

IN THE SCHOOLS



Elaine Giftos, winner this year of her fourth full-year scholarship to the Sarah Holroyd Dance Studios, Pittsfield, Mass., was also a scholarship student last summer at nearby Jacob's Pillow.

Patty Kimborough, 10, of Consuelo Carmona's Ballet School of Columbus, Ga., in the Spanish dance "Jota Aragonesa."

"Pas de Quatre," on the 10th anniv. program of the Marian-Illaria Ladre Ballet Acad., Seattle, featured Cassandra Lawyer, Janice Schneekloth, Carol Rosen, Ilene Hanover.

Members of the Oleg Tupine-Natalia Clare Ballet de la Jeunesse, Los Angeles, in "Le Petit Pas de Quatre": Heather Nelson (kneeling), Patti Berlin, Diana Reiss and Sally Simons.

Constantine

Flanking famed Russian ballet teacher Maria Nevelska are Diane Carrea, Teresa Destefano, Georgiana Pawlyk and Georgene Guise, who appeared in Mme Nevelska's choreography for the N.Y. Children's Opera Co. production of "Fledermaus."

THE END

June Taylor SCHOOL OF THE DANCE

Specializing in every phase of the Dance

- BALLET
- TAP
- MODERN
- TOE
- ACROBATIC
- MODERN JAZZ
- MUSICAL COMEDY

ENROLL NOW FOR SEPTEMBER TERM

CLASSES START SEPT. 8th

Children 4 years and up
— Teenagers — Adults —

Special courses for teen-agers training for a professional career

AWARD WINNING TV PRODUCTIONS AND DANCE ROUTINES AVAILABLE.
For information and prices, write: Dept. P-99
The June Taylor School of the Dance, Inc.
1755 Broadway, N. Y. 19, N. Y.

THE JUNE TAYLOR SCHOOL OF THE DANCE, INC.
1755 Broadway at 56th St., N. Y. 19, N. Y. Tel.: JU 2-1780

Daily Graded Classes in all phases of CLASSICAL BALLET

Thalia Mara • Arthur Mahoney • Hilda Butsova • Yurek Lazowski

SCHOOL OF BALLET REPERTORY
117 West 54th Street, New York 19, N.Y. CI 5-9721
Approved for Students from Abroad

AMERICAN BALLET CENTER

official school of the Robert Joffrey Theatre Ballet

announces its

1959-1960 SEASON: SEPT. 8-JUNE 25

Faculty

Robert Joffrey, director

Gerald Arpino *Lillian Moore* *Fernand Nault* *Beatrice Tompkins*

Write for schedule: AMERICAN BALLET CENTER
434 Sixth Ave., N. Y. 11, N. Y.
ALgonquin 4-8520

School approved by government for foreign students

kimbo records

10 NEW CHILDREN'S RELEASES AVAILABLE

•

5 NEW KIMBO—JAMAS
(Children's Pajamas)

Complete Catalogue On Request.

KIMBO RECORDS
Box 76 Wayne, N. J.

FOR TOPNOTCH PERFORMANCE
MACK'S TAPS
QUALITY TAPS FOR OVER 50 YEARS
FRANKE MANUFACTURING CO.
2330 W. Fullerton Ave. Chicago 47, Ill.

WRITE FOR YOUR NEW FREE CATALOG

HOLLYWOOD DANCEWEAR CO.
6512 Van Nuys Blvd. • Van Nuys, Calif.

TALK OF THE TRADE

BY TONI HOLMSTOCK

How often have you wished for lightweight tights that would be run-resistant? DAZIAN's has supplied this need with Daz-ettes, full-fashioned stretch nylon tights which are a sister of the Daisytog. Extra coverage is made possible by a reinforced front panel. The "expando" foot, in a special weave, is also reinforced at heel and toe, permitting comfortable stretch for the foot. Seams are pencil-thin, but firm. These tights come in black, white, scarlet, copen, royal, purple, pink, and suntan. Another type of Daz-ette is zephyr thin — seamless and the height of luxury. These come in black, pink and sun-tan. Daz-ettes are another item to add to your list of practice clothes, and are attractive as a costume accessory.

•

Be on the look-out for some of the most charming CHRISTMAS CARDS *Dance Magazine* has put out. The ballet and ballroom designs were created by Lee Lunzer, free-lance fashion designer, and the delightfully charming children's card by designer Victoria Roussova Larrea. These cards, along with *Dance Magazine's* 1960 CALENDARS, are an excellent means of saying "Season's Greetings." Ordering early will take one thing off your shopping list for Christmas. And don't forget that *Dance Magazine* SUBSCRIPTIONS are a wonderful way to have your gift receiver remember you every month of the year. While we're talking of gifts, be sure to remember our GALLERY OF DANCE PHOTOGRAPHS. The three sets will satisfy all dance tastes, and can be used as a reference album or as wall decoration.

•

Did you notice LIL HOFFERT's coup? The August issue carried the Chicago Theatrical ad showing the great Ulanova buying dance shoes in her Hollywood store!

•

CUSTOM TROPHY Manufacturing Co. has had such a tremendous response for catalogs from our readers that they were unable to fill all requests. But their new catalog is now ready, and those who have been waiting can expect to receive theirs soon. This company, with prices at a wide range, has satisfied some of our most particular readers. A prize of a dance trophy is a great incentive to students. And it is gratifying that we have a source for figures with a dance theme.

"HAWAIIAN WEDDING SONG"
— HULA ROUTINE

Hawaiian Routines for Hundreds of Ancient and Modern Hulas.
$2.00 each; 3 for $5.00.

Sorry, No C.O.D.'s

Or Send stamped-addressed envelope for FREE catalog.

LEHUA MURPHY
P.O. Box 722, Sherman Oaks, Calif.

Clip the coupon below for

READER SERVICE REPRINTS

the DANCE Magazine articles you've liked most . . . the ones you've wanted to keep . . . yours in handy reprint form.

25c each — 5 for $1.00
(N.Y.C. residents add 3% sales tax)

Circle the number before each choice . . . enclose remittance . . . and mail.

Here's my remittance in the amount of $_____

Send me the following:

1. Directory of Dance in Colleges (50c)
2. Booklist for Young Dancers
3. Toe Shoes When?
4. How to Knit Tights
5. How to make a Leotard
6. Cha-Cha-Cha Instruction
7. Mambo Instruction
8. Merengue Instruction
9. Modern Dance Exam for Teachers
10. Ballet Exam for Teachers
11. Ballroom Exam for Teachers
12. Lindy Comes of Age (Instruction)
13. Magic of the Merengue (Instr.)
14. That Romantic Waltz (Instruction)
15. Paso Doble Panorama (Instr.)
16. Calypso Bandwagon (Instruction)
17. Rumba-Cuban Style (Instruction)
18. How to Run a Ballroom Contest

Name .....
Address .....
City ..... Zone..... State.....

DANCE Magazine, 231 West 58 St. N.Y. 19, N.Y.

Fourth of a New Series:
PERSONALITIES IN THE BUSINESS OF DANCE

THE "KIMBO KID" HIMSELF

BY DONALD DUNCAN

Ansel Kickbush

San Bernardino, Calif., teacher Suzanne Russell helps Bob Kimble demonstrate the Kimbo Record children's song and dance, "Katie the Kangaroo," at the 1958 DMA convention in Long Beach. Kimble is a regular at teacher organization sessions.

In order to get the proper perspective on the why-and-wherefore of Kimbo Records, a bonanza business in dance and song recordings for children, one has to know about the personality and trace the career, from childhood on, of the man behind these widely used teaching discs — Bob Kimble.

First, let's go back a couple of decades to a kindergarten performance in Nutley, New Jersey. Feature of that program was one of those aggregations of musical hardware — triangles, cymbals, gongs, drums and the like — known as a rhythm band. On the podium was an authoritative conductor dressed in immaculate soup-and fish. This was Robert Kimble, aged four. At the conclusion of the opus there was cordial applause from the audience of parents—but, as the midget maestro turned to bow, it turned to uproar. Accepting the tumult as a well-deserved ovation, he bowed and bowed, and then made a triumphal exit. Only afterward was it called to his attention that everything was not quite right with the arrangement of his little rented britches!

But Robert, thoroughly unabashed, could not be persuaded to share his folks' embarrassment. On the contrary, he had experienced the elation of performing before an admiring public — and a trouper was born.

No resistance was forthcoming from him, naturally, when his kindergarten teachers recommended that young Kimble be sent to learn tap and musical comedy dancing at the Newark studio of Jack Lynch and Jack Shirley. His work with those mentors provided him with the training and material for a long career of kid shows on the New Jersey circuit. In fact, the fame he achieved for a baggy pants routine came to the attention of a Hollywood scout, and he was chosen for the finals of an "Our Gang" audition at a Newark movie house. But this chapter in the Kimble story is now filed under "What Might Have Been," because just before the great day he was quarantined with scarlet fever.

At 14 Bob began commuting between New Jersey and New York for more advanced study with such dance teachers as Charles Lowe, Roye Dodge, Henry LeTang, Jack Stanly and Elsa Granger. About then his talent for teaching first manifested itself when he took on the training of fellow teen-agers for line numbers in high school shows.

Next step in this dancing career was the very logical one of trying to crack a Broadway musical. Through he recalls being "scared skinny," Bob battled his way into the chorus audition for Mike Todd's *Something for the Boys*, the Ethel Merman vehicle of the 1943 season. In the first shape-up, in which the applicants were merely looked over, he was eliminated. But, cued by a sympathetic stage door man, he kept slipping back into the mob for more tries. When somebody at last spotted him as one who had been "excused" several times, he objected plaintively that no one had seen him even try to dance. "O.K., have the pianist play a few bars," was the reply. Next, almost as casually, "O.K., go get a contract."

But before the show opened Fate knocked out Kimble's second Big Chance. His Broadway career was limited to two weeks of rehearsal because, right about then, the minimum draft age was lowered to 18. Instead he went off for a 3-year tour of the Pacific as a gunner's mate in the Navy.

(Over)

A boys' group from Kimble's classes in Belleville, N. J., in "You Gotta Have Heart," from "Damn Yankees." Performances by Kimble students are used as try-outs for new Kimbo routines.

you have a date with the

DANCE EDUCATORS OF AMERICA

New York City	Sun. Oct. 12th	Plaza Hotel New York City
Atlanta, Georgia	5th Southeastern Regional Convention	Sat. & Sun. Oct. 24th & 25th Dinkler Plaza Hotel

FACULTIES TO BE ANNOUNCED

WRITE FOR INFORMATION

DANCE EDUCATORS OF AMERICA, INC.

Viola Kruse, Sec'y-Treas., 46-31 193rd St., Flushing, N. Y.

AMERICAN SOCIETY OF TEACHERS OF DANCING

Oldest Dance Society Organized 1879
Member of The National Council of Dance Teacher Organizations

ALINE BAER, President — **LOUISE K. BAILEY, Secretary**
126 No. Fairmont Ave.
Pittsburgh 6, Pa.

NATIONAL ACADEMY OF BALLET

Non-profit, tax exempt, Educational organization for Ballet Teachers

A non-profit membership organization for teachers

A four-year DIPLOMA COURSE

For Info: Sec'y, 117 W. 54th St., N. Y. 19, N. Y., JUdson 6-3799

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS, INC.

Sessions in Chicago
Sherman Hotel.

SUNDAYS
FEBRUARY 7th, 1960
APRIL 3rd, 1960
NOVEMBER 1st, 1959

Sectional Meetings *to be announced*

Non-Members invited to write for information and application to join

Previous Normal School and Convention Notes now on sale

Edna Christensen, Secretary — Adele Artinian, President

Executive Office — Suite 1610 — 32 W. Randolph, Chicago 1, Ill.
Central 6-0422

BOB KIMBLE *(Cont'd)*

As a post-war civilian, Bob undertook a double life. Enamored though he was of show business, he came from a family whose background included nothing of the kind (except for the fact that Ann Pennington is a distant relation). In a burst of conservatism he enrolled in college as a pre-law student, later switching to courses in hotel and restaurant management. Concurrently, however, he operated a dancing school in Belleville, N. J., with a clientele of 150 youngsters. It wasn't long before the studio won out over any sober-sided notions of becoming a boniface. Very quickly, aided by his own experience as a juvenile performer, he acquired a solid reputation as a teacher with a very special flair for children's work.

In 1954, Skip Randall of the Dance Educators of America recommended that Kimble be invited to teach his pre-school work at a DEA convention in New York. It was an immediate success. But even more of a hit were the records to which he had taught. These were privately made "demo" discs which he used for classes in his own studio. When pursued by teachers who wanted to buy them, Kimble at first looked blank. The thought of marketing them didn't occur to him until someone kicked him under the table and whispered, "Take their orders, dope — and then go get some copies made up!" Thus the beginnings of Kimbo Records.

The theory behind the "Kimbo Kids" series of recordings is *personality development*. Interest in dancing classes, except in the cases of phenomenally talented children, is difficult to maintain if the lessons are nothing but dance technique. And the parent's interest is no different. A standing trade joke is the one about the little girl saying, "Look, Daddy, what we've learned in dancing school — pliés!" Whereupon Daddy turns to Mommy and growls, "Am I paying a dollar and a half so she can learn to go up and down?" But when that home performance turns out to be a little dance routine plus a little song, Pop is a pushover.

Like thousands of other teachers, Bob Kimble holds that "a singing child is a happy child," and the younger they are the more they need elements of expression in addition to dance. Kimbo Records make this easy for the instructor. On side "A" — for "sing along" practice purposes — is a musical selection by a vocalist and instrumental group. On side "B" — for performance — is the same selection

Robert Strier

A familiar sight in the display area at teacher association meetings is Bob Kimble at the Kimbo Record booth.

minus the vocalist. Available with each record is a booklet outlining a suggested routine. There are now about 70 titles in the Kimbo catalogue, suitable for children from age 3 to the teen bracket.

Originally Kimble created both lyrics and routines for his records, but now most lyrics are by either Doris Martin or Charon O'Neal, two specialists in children's material. Completing the Kimbo production team is Allen Roth, Milton Berle's longtime musical director. (Curiously enough, Miss Martin, Miss O'Neal and Mr. Roth have never met. All work separately, with Kimble as the go-between coordinator.) Most dance teachers are in enthusiastic agreement that this kind of bright, yet elementary, record-plus-routine has helped to fill a great need, especially for the preschool dance pupil.

The majority of Kimbo songs are original compositions. Their flavor is suggested by such titles as *Mother Goose Parade, Petite Ballerinas, Charleston Fling, My Dancing Doll Has Two Left Feet.* Some routines are set to popular "standards" like *Another Op'nin'—Another Show, The Lollipop Tree* and *Who's Got the Pain When They Do the Mambo.* Special aids to learning ballet are *5 Positions All in a Row* and *I'm Learning to Speak French in Dancing School.*

No survey of the Kimble operation would be complete without including Bob's wife, Gertrude, who often accompanies him on his teaching-selling visits to teacher conventions. As Vice-President of the company, Gert handles much of Kimbo Records' business affairs at its headquarters in Wayne, New Jersey.

And finally, as assurance that the "Kimbo Kids" records will continue to be appropriate and sympathetic to small fry, there are the two Kimble boys, Jeffrey, aged 8, and Jimmy, aged 3. Jeffrey already has the dancing bug and is star pupil in his father's classes. *THE END*

Jose Limon
Modern Dance

Beginners, Intermediate, Advanced
Monday thru Saturday
Dance Players
1233 - 6th Ave., N. Y. 19
CI 7-7740

Eugene Loring, *Director*
AMERICAN school of **DANCE**
comprehensive education
7021 Hollywood Blvd. Los Angeles, Calif.

ERICK HAWKINS
CLASSES IN MODERN DANCE
FALL TERM STARTS SEPT. 8th
write for brochure 9 • AL 5-6698
24 Horatio St., New York 14

MARIA NEVELSKA BALLET SCHOOL
Soloist & Teacher of the Moscow Imperial BOLSHOI Theatre
Professional, Advanced, Intermediate, Beginners, Children
PL 7-3624 CO 5-1360 — Carnegie Hall — #605 — 881 7th Avenue, N. Y. C.

ROBERT LUNNON and DOREEN TEMPEST
Formerly Principal Dancers: SADLER'S WELLS BALLET
For Information Write MARIE COMSTOCK—President
THE ALLEGRO SCHOOL OF BALLET
410 So. Michigan Ave. Chicago, Ill.

Richard Christine
ELLIS — Du BOULAY
SCHOOL OF BALLET
formerly soloists with the SADLER'S WELLS BALLET
20 E. Jackson Blvd • Suite 1501-7 • Chicago 4, Illinois • WAbash 2-1693

SCHOOL OF
RUSSIAN AMERICAN BALLET
METROPOLITAN OPERA HOUSE STUDIO
BORIS NOVIKOFF, Director
Classes forming — Children, Adults, Beginners, Professionals
1426 Broadway, Entrance Studio 15, New York — LO 5-0864
Branch Schools — New Rochelle N. Y., 201 Church St. NE 2-0532

Keep your DANCE Magazines together and protected from wear . . .

DANCE MAGAZINE BINDER

Handsome, hard-covered binder in red simulated leather tooled in gold. Holds a full year of DANCE Magazine.

only **$3.00** (*Plus 25c postage*)

NYC Residents: Add 3% Sales Tax

Send me _____ **binders. My remittance is enclosed.**
All orders **$3.00** *or over add 25c for postage and handling.*
Name (*Please Print*) _____
Address _____
City _____ **Zone** _____ **State** _____
DANCE Magazine **231 W. 58 St.** **New York 19**

JUST OUT OUR
1960 CATALOG
CONTAINS OVER 6000 DANCE GIFTS — AWARDS — NOVELTIES BOOKS — RECORDS — RECORD PLAYERS — PROMOTIONS — JUST ABOUT EVERYTHING FOR DANCE
SEND FOR FREE CATALOG
H. W. SHAW
112 W. 44th St.
New York 36, N. Y.

KIMBO Records
If it's a DANCE record . . . we have it!
Wholesale to Teachers
DANCE RECORD DIST. CO.
Box 5-296, Dept. B • Long Beach 5, Cal.

For
Complete Ballets — Novelties in Ballet & Tap — Pantomime — Modern Dance — Hindu — Jazz — Baby Dances
Write:
KATHLEEN KAVANAGH
Johnstown, N. Y.

STUDY AT HOME
TAP DANCING
Illustrations of Basic Steps
Combinations — Wings — Turns
$3.00 complete book $3.00
Send check or money order to
FAIRYLAND U.S.A. Inc.
Box 785 Newark 1, N. J.

EVA VARADY ROUTINES
Mean **PROGRESS** leading to **SUCCESS**
BALLET • TOE • CHARACTER
ACROBATIC • TAP • MODERN
MUSICAL COMEDY • NOVELTY
Teachers write for List
Carnegie Hall, New York 19, N. Y.

Know the thrill of owning
The World's Finest
CONCERT
CASTANETS
Custom handmade for YOU
by
MARCUS GLODELL
$25.00 and $35.00 According to size
143 Institute Road
Worcester 2, Mass

The Technique of
Spanish Dancing
and **Zapateados** (heel clicks)
$3 post paid, (No C. O. D.'s)
NICHOLAS TSOUKALAS
728 Lawrence, Detroit 2, Mich.

TEACHER SAYS:

ETIENNE DECROUX HAS MUCH TO TEACH US

BY RAOUL GELABERT

It is not easy to explain the vast esthetic, creative experience which study with the great mime Etienne Decroux gives to his pupils. But I will try, since mime is a subject little known or understood by American teachers. M. Decroux truly represents the pinnacle of the art of mime today, having systematized and analyzed it in unprecedented fashion, and being the teacher of such distinguished artists as Jean-Louis Barrault and Marcel Marceau. I shall not go into a discussion of his life or personality. My intention is only to explain something of what his teaching contributes to a dancer or dance teacher.

Decroux established his school in Paris in 1941, and has since founded schools in Sweden, Italy, Switzerland, Israel and other countries. A year ago he founded a school in New York, and several months of each year from now on will be spent in helping to enrich the solid base for American dance and theatre.

Many people confuse the conventional pantomime used in classical ballet repertoire with the art of mime. This is an error. Balletic pantomime is a language by itself, and has no connection with the actor's mime. Pantomime consists of conventional gestures, facial and physical, which the dancer uses to clarify the plot. "Mime," says Mr. Decroux, "is the most complete of all the arts, because in its essence are contained all the others."

His opinions on the dance are provocative, although I sometimes find myself in disagreement with them. In *In Search of Theatre*, Eric Bentley quotes Decroux: ". . . Dance is soaring and vertical, mime earth-bound and horizontal. The dancer works with the leap, the mime with the walk. The dancer deals in symmetric patterns, exact repetitions, regular rhythms, as music enjoins; the mime in asymmetry, variation, syncopation, the rhythmic patterns of speech and natural body movement. Dance comes from excess energy . . . A dancer is a man taking a walk because his energies are not used up by his work, whereas a mime is a man walking somewhere, to a destination . . . The classic dancer and the mime belong to two diametrically opposite types of man: l'homme du salon and l'homme du sport."

Decroux considers the classical ballet a not very profound art, since he believes that most dancers are more interested in presenting themselves in front of an audience than in transmitting the message of the drama. But he does recognize the esthetic and graceful values in the dance. And, incidentally, of all dance forms he prefers the oriental, as being less affected, despite its stylization.

Nevertheless, and paradoxically, a great many of his mime exercises are based on and related to principles and positions of the classic ballet. He gives them a personal approach and explores them with such richness of detail that the movement takes on new and different meaning.

Because of his sincere devotion and deep thought on the subject of mime, to which he has given more than thirty years of his life, Mr. Decroux's principles of esthetics have special weight. "Every masterpiece," he says, "has an antithesis of ugliness." To make something beautiful, we must establish the comparison with something it is not. (I remember a famous ballet teacher who pointed out the ugliness of the plié, at the same time speaking of its necessity as preparation for all elevation. In this case the plié is the antithesis of the lightness and elegance of the leap or jump.)

At another time, I have heard Mr. Decroux say: "When the movements are

---

The author, French-born New York ballet teacher, is convinced of the importance of a rounded dance education. To help young performers in this direction, he recently founded the Raoul Gelabert Ballet Workshop. This extracurricular, non-profit organization includes classes and symposia in mime, choreography analysis, make-up, Labanotation and other elements of dance. The Workshop will have four studio and one theatre performance each year, free of charge to the public.

CLASSIFIED

WANTED: Tap & Modern Jazz female teacher for children & teen-agers in one of the largest schools in the Metropolitan area. 18 yrs. at same address. Sept. thru June. Write to: R. Genger, 2854 Hudson Blvd., Jersey City 6, N. J.

CALIFORNIA STUDIO BY THE SEA
For Sale or Lease . . . LOW DOWN. Fully equipped — 2400 Sq. Ft. in Studio & Offices. Luxurious 3 bedroom Apt. upstairs. Excellent clientele. New Residential area. Near schools . . . approximately 250,000 population within 5 mile radius. Owner leaving city. Write. B. T. Jensen, 201 East Acacia St., El Segundo, Calif.

Militant group of ballet fans organizing to rescue classical ballet in America. If you're alarmed at the status quo write: Ballet, 271½ Somerset St., New Brunswick, N. J.

WANTED: A pianist for a wonderful school. Must improvise. Virginia Tanner, Conservatory of Creative Dance, 15 E. North Temple, Salt Lake City, Utah.

WANTED: Exp. Ballet teacher for Westchester school. 1, 2, or 3 afternoons weekly. Write: Box A-40, DANCE Magazine, 231 W. 58 St., NYC.

WANTED: Ballroom Dance Instructor. Apply only if you are interested in a full-time steady-salaried position. Phillips Studios. Bronx. LU 4-2988. After 2:30.

SCOTTISH COUNTRY DANCING, the traditional ballroom dance of Scotland, is a most delightful and rewarding experience. Based upon 16th Century French court dancing, the precursor of ballet, it brings into play much of the poise and some of the technique of ballet. . . . The New York Branch of the Royal Scottish Country Dance Society offers at a moderate fee a series of ten consecutive Thursdays, starting September 17, 8:00 to 10:45 PM, at McBurney YMCA . . . For registration information write to R.S.C.D.S., Box 79, G.P.O., New York 1, N. Y.

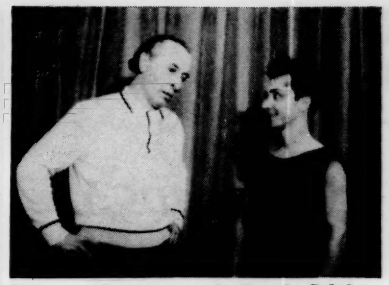
Teacher of Tap and Jezz wanted by established Dance Studio. Prefer individual with teaching experience and professional theatrical background. School in constant operation 28 years, in community of 150,000. This position open Sept 1st. DANCE Magazine, Box A-41, 231 W. 58 St., N. Y. 19, N. Y.

Large Studio, lower 5th Ave., NYC, available for part-time rental, suitable for modern dance & ballet classes. AL 5-6636.

COLORSYSTEM DANCE LESSON FRANCHISES Available. World's Only Dance STEP Remembering System (Copyright). Write: HARVEY CARROLL, 246½ S. Carondelet, Los Angeles 57, Calif.

FOR SALE: "New England Academy of Dance & Drama." Owner going to Europe. Classical, Contemporary dance, Dance-Drama. Air conditioned. Very low overhead. Studio, living quarters, garage, free parking, exceptional district, 2 year lease. May choose from fine faculty or run alone. Very near New Haven, Conn. New enrollment showing excellent gains. $1,800, or with household furnishings, $2,700. Otherwise, make reasonable offer. Telephone collect, New Haven, ATwater 8-2467, or write school, c/o Mrs. South, 299 Circular Ave., Hamden, Conn.

FOR SALE: Dance School. Business section, Stamford, Conn. 18'x48' Studio; 24'x24' Office, Grand piano, Recording machine; 2 Dressing Rooms & Baths 9'x12' ea.; Mirrors & Barres. Dance Magazine, Box A-33, 231 W. 58 St., N. Y C.



Etienne Decroux and Raoul Gelabert.

simple, the public demands perfection." It is in the easy-looking movements that we recognize a great artist, more than in the exaggerated or ostentatious ones. When the public feels it can do as well as the performer, that is when the artist has to do his best. If a dancer does twenty pirouettes, we say "bravo," and tend not to see the quality. But if the dancer does a single pirouette, it must be elegant, beautiful, and perfect. Who can disagree?

One of Decroux's basic principles is that movement must continue. It must never be static, always be overlapping or *chevaucher*. This is true for all the arts — for the painter in his use of color, the poet in his flow of words, and the dancer in his projection of movement into space.

The student of the dance is always being reminded of the necessity to pull up or reach up and out. If we relate this to Decroux's *chevaucher*, we come close to creating the feeling of infiniteness of movement. The finest of dance artists executing an arabesque, for instance, gives the feeling of great projection into space. Those dancers who do not, consciously or unconsciously, use the principle of overlapping never get such effects. After much reflection, I personally am convinced that the dancer, like a pebble tossed into a still pool, attacks movement from the inside of his being. Like a wave, movement passes on to outward expression, then still further out to create a feeling of infiniteness.

As teacher of dance, I have found a whole new area of knowledge through Decroux's theories and understanding of the human body. He works on separate sections of the body, constantly analyzing, constantly observing how we create beauty of movement and dramatic power. Awareness and ability specifically to create the effects we want bring great distinction to what otherwise might be only adequate execution of steps.

THE END

BACK to SCHOOL
with the BEST
TOPS in TOGS

Serving the trade for a quarter of a century. Known for the **BEST** in **QUALITY** and service!

Order now for Fall delivery & save. Special school discount — write on **BUSINESS LETTERHEAD** — Wholesale Dept. Send for free Catalog.

A. Chatila & Co.
MANUFACTURER
5719 — 18th Avenue
Brooklyn 4, New York

Star Costumers
112 West 44th Street
New York 36, N. Y.
Creative Dance Costuming for Children
Write for catalog - Free To Teachers and Schools

— Teachers —
FOR SCHOOL OPENING

Irene's DANCEWEAR
DANSKINS
Leotards-Tights
DANCE FOOTWEAR
Toe-Tap-Ballet
Records — Accessories
Send For Free Catalogue
IRENE'S
83-46 249 ST.
JAMAICA 26, N. Y.

To Serve the Greater Southwest

TAFFY'S of Dallas

The Southwest's Greatest Selection of Dance Wear & Accessories

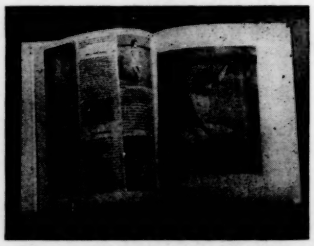
DANSKIN Leotards & Tights
– All Colors & Styles –
CAPEZIO Dance Shoes
Recital Costumes
Kimbo Kids Costumes

Majorette Boots
Mesh Tights
All Dance Records
Headpieces

Stop in to see us—soon!

TAFFY'S of Dallas
6138 Brookshire Lane
Dallas 25, Texas
EMerson 8-7313

TAFFY'S of Cleveland
138 The Arcade
Cleveland 14, Ohio
PRospect 1-3236



TECHNIQUE BOOKS BY THALIA MARA

Do's and Don'ts of
BASIC BALLET BARRE $2.50

Do's and Don'ts of
BALLET CENTER PRACTICE $2.50

Important new sequel to "Ballet Barre." Carefully outlined fundamentals of body line — port de bras — épaulements — basic body positions (croisé, écarté, efface, épaulé — arabesques — attitudes — pirouettes — adagio).

Each book contains nearly 100 photographs — hard cover — 48 pages (8½x11)

DANCE MAGAZINE 231 W. 58 St., N.Y.C. 19
(NYC Residents please add 3% Sales Tax)

ASTAIRE *(Continued from Page 35)*

baseball bat and chased them down the street.

So it was not all dancing. The fun-on-the-street days ended abruptly, however, when Ned Wayburn completed "A Rainy Saturday," the baseball act, and we were ready to open again. But it was difficult for us to get an agent to look at our act. We could not get any bookings. It was some months before a break came.

Ned Wayburn arranged for us to appear on a benefit program he was sponsoring at the Broadway Theatre. At last we were to play before a New York audience.

Our act did well at that benefit. There was even some mention in the *Morning Telegraph* about it. The *Telegraph* at that time specialized in theatrical news. It said: "Fred and Adele Astaire are a clever singing and dancing team. . . ."

Another notice read: "Credit a sure-fire hit to Ned Wayburn and those Astaire children, Fred and Adele. . . ."

Possibly these comments were written by Mr. Wayburn himself. We never knew. At any rate it was pleasant to read and we were much encouraged. Was the awkward period over with? We thought maybe we had arrived on Broadway.

One week later we opened at Proctor's Fifth Avenue.

THE BIG TIME

Proctor's Fifth Avenue, on the corner of Broadway and Twenty-eighth Street, was an important engagement. It was our very first booking in a New York big-time theatre. We were well aware of the seriousness of this, and approached it with caution and fear. We had outgrown the unconscious, nerveless stage.

A big show was booked in for that week, headlined by Douglas Fairbanks, Sr. In those days he was starring in such legitimate stage hits as *Gentleman of Leisure, Hawthorne of the U.S.A.,* and *Show Shop,* and was making a short vaudeville tour between plays in a sketch called "A Regular Business Man." This was several years before he went to Hollywood and the movies. I was quite awe-struck at seeing him during the Monday-morning rehearsals, but he noticed neither Adele nor me. I do not remember one other act on that bill.

We rehearsed our music carefully, then waited until it was time to get dressed for the opening matinee. We were surprised and disappointed to find that our position on the bill was number one—opening the show.

Our act was partly a sketch with all

dialogue for the first five minutes. I knew the audience would be coming in on us and that the dialogue would suffer. We had the most dreaded spot on the bill. But Adele and I got together and decided to let nothing upset us. We hoped we'd be good enough at the matinee so that the manager would give us a later spot for the evening performance and the rest of the week.

We were limbering up as we heard the overture, and curtain time approached. Because this was a long show the usual newsreel was eliminated at the beginning, which meant that we would go on cold, right after the short overture. We were very nervous. Before we knew it we were on. The curtain went up and there was—to use the old vaudeville jargon—"nobody in the house." We were dismayed to see rows and rows of empty seats on the lower floor. Upstairs in the balcony and gallery the customers had arrived earlier, but they were paying little attention to us. Line after line of our comic dialogue went by without a snicker.

Our opening number got practically no applause and the "flop sweat" started to come out. All this time the orchestra-seat patrons were arriving and making considerable noise as they did. We gave everything we had, but it wasn't any good.

I had a solo, "When Uncle Joe Plays a Rag on His Old Banjo," in which I sang first and then danced and played the piano simultaneously. This was the number that had murdered the benefit audience at the Broadway Theatre, but it sure did lay a big fat egg at Proctor's.

As Adele and I went on with the act there was no enthusiasm whatsoever from the audience. They were now arriving in droves, with ushers slamming down seats. At the final exit of our closing dance number we received a sparse, sympathetic kind of hand, and returned to steal one bow.

To make a horrible story more agonizing, what little applause there was stopped while we were out there, leaving us hanging. We had to get off in complete silence.

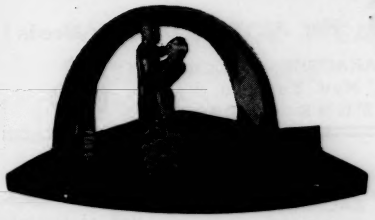
Of course we were not good, that's all, but it was hard to take. We had not been prepared for any such disaster. As boy and girl prodigies from coast to coast a few years before, Adele and I had been fondly and even affectionately received. We couldn't understand, having lost that spark, the thing that happens to so many growing child performers.

We had a crying spell when we got to our dressing rooms. But after we pul-

(Continued on Page 70)

Truly Modern Trophies

Proud to Award . . . Proud to Receive



Finest Quality
All solid walnut bases

Modern Design
Many individual dance designs including ballet, ballroom, tap and modern.

Sensibly Priced
Prices from $2.50 to $250.00

"Buy Direct from the Manufacturer"
We ship anywhere.
Write for free wholesale catalog (attention Dance Dept.)
Custom Trophy Mfg. Co.
5017 W. Exposition Blvd., Los Angeles 16, Calif.

ONLY $3.50 PER MONTH for a 3 line ad, in our yearly listing of Dance Schools. Mail today to DANCE Magazine, 231 W. 58th St., N. Y. 19, N. Y.

NEW AS TOMORROW!

The NEW Barney Toe & Russian Soft Toe Ballet

Barney Bonaventure has created 2 of the most Modern Slippers in America

$3.95 Black & White*
colors 25c extra

Features: Invisible Stitching • No Stitching on Sole • Stitched in sock lining • No stitches to wear out • Will outwear ordinary Ballets 2 to 1 or better

Pink, White or Black Satin
$7.95

*Features: Sole Leather Toe • *Pointed Toe • Light Weight • Short Boxing • Flexible Arch • Toe will never go soft • Will outwear ordinary Toe Shoe 2 to 1 or better*

***Barney Patented Toe Shields Sponge Rubber**
$3.95

**Satisfaction Guaranteed*

BARNEY'S DANCE SHOES

Manufacturers & Retailers

New Location 12 minutes from Times Square
32-12 36th Avenue, Long Island City

Coast Representative
Troxell's
746 Cahuenga Blvd.
Hollywood, Calif.

SEND FOR CATALOGUE 18x

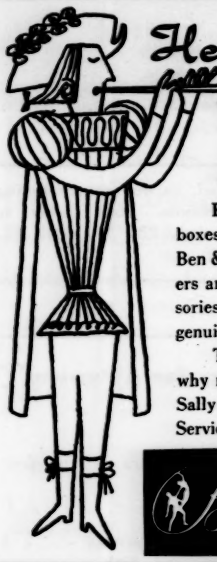
STATLER RECORDS For All Your Dancing Needs!

TAP - BALLET - MODERN - JAZZ - CHARACTER - BALLROOM
Box 189 Radio City Station • New York 19, N. Y.
TEACHERS — SEND FOR FREE CATALOG

Dance Portraits and Photographs

ZACHARY FREYMAN
by Appointment MU 3-6740

Dance Magazine staff photographer



Hear Ye.. Hear Ye!

Ben & Sally's TRIUMPHANT 35th Anniversary

Fall season again—and popping out of mail boxes throughout the country will be the new Ben & Sally Dance Catalog, displaying, for teachers and students, the Dance footwear and accessories they depend on for fine workmanship and genuine satisfaction.

This catalog is now available to you. See why no one in the Dance field can meet Ben & Sally when it comes to Speed — Quality — and Service.

EVERYTHING FOR DANCING FEET

WRITE FOR DANCE & RECITAL CATALOGUE TO DEPT "D"

Ben & Sally

DANCE FOOTWEAR, INC.
1576 Broadway at 47th St.
New York 36, New York
Circle 7-5579

Send me DANCE Magazine

☐ NEW ☐ RENEWAL

For: ☐ 1 YEAR — $6.00
☐ 2 YEARS — $11.00 *(you save $1.00)*
☐ 3 YEARS — $15.00 *(you save $3.00)*
(Add $1.00 per year for South America and foreign)

☐ PAYMENT ENCLOSED ☐ BILL ME

☐ *Teacher* ☐ *Professional*
☐ *Student* ☐ *Patron of the arts*

Please Print

Name_____

Address_____

City_____ Zone_____ State_____

DANCE Magazine **231 W. 58 St.** **New York 19**

ASTAIRE *(Cont'd from Page 69)*

led ourselves together we decided to go down and watch some of the show from the wings. I wanted to see Doug Fairbanks. We saw him in his act and at the end taking numerous curtain calls to tremendous applause, but that was all. He never saw us. We stood by hoping he would but Doug didn't give us a tumble.

Many years later, Doug and I became close friends. I brought up how he had snubbed me at Proctor's Fifth Avenue. He said, "Don't be silly. I never snubbed you. I never even knew you were on the bill."

When we returned to the theatre that Monday evening about seven o'clock, after a walk and a light dinner, we had new ambition. I said to Adele, "Maybe we'll be put down later on the bill tonight. It's no good opening the show with a sketch."

And sure enough, when we looked at the board where the order of acts was tacked up, our names no longer opened the show. We were delighted as we looked slowly down the bill to see what better spot we had drawn.

Then a cold sweat set in when I couldn't find our names anywhere at all!

Confused, I went to the doorman and asked him what this meant.

"Sonny," he said, "I heard the manager say they had to make a change. Why don't you run out to his office and see him? He's there now."

We went out and got the story from the manager. He said simply, "I'm sorry, kids —your act wasn't strong enough. You've been canceled." That was it. There is no worse blow to a vaudevillian than that word, "canceled."

We talked it over for days and weeks, having little else to do. Why had we been such a hit at the Broadway? The kindness of that benefit audience had been sincere, but it was misleading.

And so that's how it was with our Broadway opening. We tried to pick up the pieces, soothe our pride, and get going again. We did. We got going, smack into a long series of flop engagements.

Looking back on that act now, I'm sure we must have been awful, unbalanced and plain dull.

On top of that, my voice began to change.

We went on working where we could, a bit confused and bewildered. We managed to get a few engagements at small-time theatres. These places played three performances daily and four on Saturdays.

(More Next Month)

to stay there, bide her time, and eventually join the Diaghilev Company on the Continent. Before she could carry out her plan, Diaghilev died.

Vera Volkova continued to perform in Shanghai, and she met a young British architect named Hugh Williams. They were married.

It was also in Shanghai that one day a British lady named Hookham brought her daughter to Volkova to see if the child had possibilities as a dancer. Volkova watched her, and feeling that she was gifted, urged the mother to take her to England for further training. The child was the future Margot Fonteyn.

After Shanghai, came Hong Kong. Here, Volkova, out of desperation because there was nobody with whom she could study, began to teach. But this was short-lived, for in 1936 her husband's work in the Orient was finished, and they returned to London. He was promptly called into the army, and she suddenly found herself with unlimited time.

Teaching had begun honestly to fascinate her, and so she opened a school. At Margot Fonteyn's suggestion, Ninette de Valois watched Volkova's classes and promptly invited her to teach at the Sadler's Wells School and give company class at Covent Garden — all this in addition to running her own school.

"The British dancers were a challenge," Volkova says (but one suspects that all dancers are a challenge to her), "for they were beautifully trained. But their legs were more developed than their upper bodies. And so I had to find just the right approach to add harmony of arms and shoulders, and to release them a bit emotionally. Frankly," she adds, "I don't think that Cecchetti technique is especially good for British dancers. It is too precise and confining. It was more suited to the Russian dancers of the Diaghilev era because they needed to be toned down. The British dancers need just the reverse."

After the war, when her husband returned, Volkova had to discontinue her Sadler's Wells teaching. But many of the company's leading dancers, notably Margot Fonteyn, Beryl Grey, Philip Chatfield, Violetta Elvin, and Nadia Nerina, continued to come to her school. And much of the styling in the ballet's first major post-war production, *The Sleeping Beauty*, came from Volkova's hands, as did Margot Fonteyn's portrayal of the leading role. *(Continued on Page 88)*

BACK TO SCHOOL...

WITH DANCE WEAR FROM MAURICE . . .

It's fall again and time to go back to school. Good students and teachers must be properly prepared to do their best work.

At MAURICE DANSWEAR, our motto has been "Quality and Service."

Stay at the head of the class with complete selections of dancing shoes, Leotards, records and accessories from MAURICE DANSWEAR.

WRITE FOR FREE CATALOG!

Our large new 1960 catalogs are just off the press . . . including 11 pages of the latest records . . . write for yours today!

Maurice Danswear, Inc.

33 JOHN R STREET • DETROIT 26, MICH.

• *Formerly* CHICAGO THEATRICAL SHOE CO. OF DETROIT

For Service

For Quality

Order From

HINOTE

Theatrical Shoe Co.

Box 337 509 Grand Traverse Street Flint, Mich.

Records — Leotards — Tap — Ballet — Toe Shoes

4 "MUSTS" FOR THE BALLROOM TEACHER AND DANCER!

THE ALEX MOORE BOOKS

"Ballroom Dancing" . . . . . $3.45 postpaid *

"Popular Variations" . . . . . $3.45 postpaid *

The definitive texts by the world's leading authority on International Style. (During June and July, Mr. Moore came from London for a highly successful series of teaching engagements at the Long Beach, Chicago and New York City conventions of the National Ballroom Dancers and Teachers Assotion.)

CUBAN CHA CHA AND MAMBO by Byrnes & Swanson . . . . $2.75 postpaid *

A new 84-page "How to Teach and What to Learn" textbook, illustrated with photographs and charts, by the Editors of "The Dance Beat." Arranged according to Bronze, Silver and Gold Standards. Don Byrnes and Alice Swanson taught this material during the 1959 conventions of the N.B.D.T.A.

BALLROOM DANCE RHYTHMS by Alma and Israel Heaton . . . $4.25 postpaid *

Official text at Brigham Young U. in Utah, where the authors are Professors. The school is famous for its sponsorship of beautiful ballroom dancing for young people. Mr. Alex Moore of London was extremely impressed with this 156 page book, illustrated with diagrams and photos. We are, therefore, recommending it for basic training in the American style of ballroom dancing.

BALLROOM RECORDS IMPORTED FROM ENGLAND

A package of four 45 rpm records (8 tunes) . . . . . $6.00 postpaid * Waltz, Foxtrot, Tango and Quickstep in tempos guaranteed to be authentic for International Style teaching and practice.

* California residents add 4% Sales tax

A Service of

THE DANCING CAVALCADE, INC.
Jody Elder, President
5462 *West* 99th *Place*
Los Angeles* 45, *Calif.

ORegon 8-0632 **ORchard 3-2952**

Sponsors of

THE NATIONAL BALLROOM DANCERS AND TEACHERS ASSOCIATION

Dance Magazine's

BALLROOMUSA

"a-magazine-within-a-magazine"

BALLROOM EDITOR: Donald Duncan ASSOCIATE BALLROOM EDITOR: Dorothea Duryea Ohl
CONSULTANTS:
Helen Wicks Reid, Carl L. Braun, Jr.
CORRESPONDENTS:
Mid-West: Louise Ege, *Edgewater Beach Hotel, Chicago 40, Ill.*
So. Calif.: Katherine Sheehy, *13110 Riverside Drive, Sherman Oaks, Calif.*
No. Calif.: Gladys Blankenship, *700 Arlington Ave., Berkeley 7, Calif.*
Southwest: J. H. Vandapool, *909 Avenida Estrellita, Albuquerque, N. M.*

PALLADIUM MAMBO — I

Fabulous Style Has Been Developed at NYC's Center of Latin-American Rhythms

BY ROBERT FARRIS THOMPSON, JR.

PHOTOS BY JACK MITCHELL

The capital of mambo is the NYC Palladium, at B'way and 53rd. There, night after night the patrons demonstate that mambo is a dance of durable grace and beauty. Their work deserves study by serious choreographers. Two exceptionally gifted couples — Terry Perez & William Pittman and Barbara Boyce & Ernest Ensley — prove in the accompanying photographs the extraordinary richness of Palladium mambo.

Real exciting mambo dancing occurs on Friday, Saturday and Sunday evening at the Palladium, very late, when the experts congregate. It is then that true Palladium specialties surface, magnificent episodes of collective improvising that startle and amaze those who regard mambo as simply another ballroom dance, done in couples. The truth is that over the years the Palladium has evolved spectacular routines executed in groups of three, four and even five dancers. Paramount among these specialties is the *double-dance.*

Our stars were first photographed in groups of two so that individual styles, male and female, could be distinguished before entering the labyrinth of their simultaneous execution. Then a typical double-dance is examined. In subsequent issues, more samplings of collective mambo will be offered and tied-in with a history of New York's Latin scene.

MAMBOMANIA: Almost any night at the Palladium in NYC, patrons are likely to stop in their tracks to watch the virtuoso Mambo technique of such experts as Ernest Ensley & Barbara Boyce (foreground) and William Pittman & Terry Perez (rear). In accompanying analysis of Palladium style the above is referred to as "Photo No. 3."

A

Photo No. 1 (p. 74) is the classic Palladium stance: all fingers are tightly aligned, the left palm is flat and parallel with the torso, the right hands jab forward, as if to accompany the subtle tapping of the left toe. The stance is often the prelude to a series of movements and, in contrast to them, is dry and lean. Normally it does not last for more than a few bars of music, thus indicating by its brevity the shrewdness of Palladium self-choreographers who measure out a given effect sparingly in order to avoid monotony and to keep their techniques secret.

The male role is fluid, brisk, extroverted. Required absolutely are stamina and a forceful personality. Good mamboists mambo the way they feel which is often hyperkinetic. Many of them sit down at a table or walk down the street with the same aggressive energy that characterizes their dancing.

Taste and aesthetic judgment temper a basic calisthentic approach. Observe this sequence: starting with a jump-rope fragment of mime, through an aside which betrays the peppery knee action of competent mambo, the dancers progress to a spot where they test their equilibrium with their hands, pause for a split second to plan their momentum, and then fiercely spin. Many steps later

Photo No. 1

Photo No. 2

Photo No. 4

they return to the Palladium stance, in reverse. Individual nuance can be appreciated; when William assumes the Palladium stance, he makes a V-pattern with his leading arm, while Ernest shoots it out, straight from the wrist, elbow snug against his side.

B

Women are as fluent in their movements, making it difficult for a male to surpass them and leap to a higher level of improvisation. But do this he must, in order to win their respect, indeed, in order to dance with them at all. A strict caste system governs the Palladium, based on competence, and girls usually refuse to dance with men who will be unable to dominate them with their style. Nothing is more ludicrously *cayuco* (mambo argot for "square") than the lad who defends himself at the Palladium with the syndicated movements of standard mambo.

Assuming a young man passes the endurance test, his rewards are rich. He will be able to dance with experts like Terry Perez and Barbara Boyce, shown (No. 2) in a highly characteristic pose: knees together, legs bent at a varying 45 to 30 degree angle, a vertical zig-zag described from head to heels. Tension is obviously generated by this posture. Heedless of it, the girls dramatically thrust out an arm and subject their heads to a violent jerking spasm. This effect is labeled "The Head;" it serves as a bit of choreographic dissonance. After savaging their heads satisfactorily, the girls stand up, relax for a second, then stride forward. They are conserving energy between zig-zags, much like the Haitian *Salongo*, a "relief dance" which affords a respite between dance cycles.

Often a girl's arms are an index to her enjoyment. Thus, Terry and Barbara's arms flare out as Tito Puente's *Mambo Beat* "turns them on." A "push-out" with the hands accentuates a random jolt of the hips. (Though some have expressed disapproval of the style, the pelvis in Palladium mambo is so activated that one is scarcely aware that it is moving and the effect is actually tasteful.) The zig-zig position begins to dissolve as each girl cuts sharply in front of the right foot with her left. Finally, they travel backward to a winsome "rest" position.

C

Mambo reaches white-hot intensity in the Palladium *double-dance*. Late on a Saturday night, say, two couples of more-or-less equal competence will, without warning, merge to form a double-dance of four. The men and women mambo in parallel lines, facing each other across a distance of roughly five feet. (As the tempo picks up, the distance tends to close.) Men regiment their movements, so that each is the other's silhouette, and yet avoid a martial or calisthentic effect with marginal bursts of individuality. Women counterpoint with designs of their own, sometimes mirroring themselves, sometimes not, according to their mood. The dancing becomes responsive and satiric. One evening I observed a young man mimic the fine points of his partner's choreography *and* the choreography of the male chum beside him, recombine their figures, and polish them off with embellishments that astonished a large crowd of lesser dancers which by that time had formed a circle around the double-dance, handclapping on the off-beat. In this competitive sense double-dancers resemble modern jazz-men who "cut" each other in analogous bouts of virtuosity.

The combination of four dancers gyrating together swings unmercifully. But without truly good mambo music double-dancing is well-nigh impossible. What is good mambo? Tito Puente's arrangement of *Castellano* answers our question. Five sources of percussion unite in *Castellano*; a call-and-response vocal, two cowbells and a conga drum, a piano *guajeo* (a suave but insistently repeated phrase of two or four bars length), bass, and relentless two-bar riffing on saxes. Above this inferno the brass rides in ironic whole notes. But as the music waxes hotter,

Photo No. 5

Photo No. 6

Photo No. 7

even the trumpeters pick up the percussive sax pattern and, their cheeks turning cherry-red, blast it out. Thus, as Puente's baritone saxman Shep Pullman phrased it, "you've got the whole band playing time." This is high mambo, the fuel of the double-dance.

In our sampling of a Palladium double-dance (Photos 3-7) certain stratagems ought to be noted; for one thing, the girls have contrived to coincide their individual expressions, however different, with the stresses of the male footwork. Thus, as the men's left feet bolt to the side (3), the women collaborate by turning sideways and touching the floor with the side of their right feet. Elsewhere (7), while their partners strut to their left on the sides of their shoes, the girls are poised in an independent tableau, adorned with graceful wrist-work yet firmly planted on the ground. At one point Barbara comes forward with her arms chiseled in an attitude reminiscent of Egyptian bas-reliefs (4), and the men rock back and churn their hands ferociously, like miniature propellers.

Techniques of mambo pleasure are evident. Since the partners rarely touch, except in a Lindy-like intro, they have room for individuality. Though dancing "miles apart," they paradoxically enjoy a heightened feeling of rapport — they are dancing *for* each other instead of merely *with*, and the girls can actually see and enjoy what the men are doing when they momentarily defy gravity (5) en route to a kick and a spin (6).

(To be continued)

•

VISIT TO THE U.S.A.

How the American Ballroom Scene Looks To a Leading English Teacher-Author

BY ALEX MOORE

(Mr. Moore is author of several definitive books on Int'l Style; publisher-editor of a widely read Monthly Letter Service; Chairman of the Ballroom Branch of the Imperial Society of Teachers of Dancing, etc., etc. His school is at Kingston-on-Thames, outside London. — Ed.)

While admitting that the conventions arranged by Jody Elder and the NBDTA at Long Beach, Chicago and New York attracted a comparatively small number of teachers compared with the thousands operating in all parts of the U.S., I am convinced that the impact was great and that nothing will stop the International (English) Style of ballroom dancing becoming popular with the young and not so young people of America.

Have the American teachers really got anything to offer in its place?

The Latin and American dances such as the Rumba, Samba, Merengue and Cha Cha Cha are, of course, extremely popular. The Americans dance these exceptionally well and enjoy them. But in what the rest of the world call "Modern Ballroom Dancing" I think the challenge is a little weak. There is an "American" Waltz with a basis that is half English and half Viennese but lacking the simplicity and beauty of both; a Foxtrot that is by no means easy and yet does not measure up to the classical and free moving International Foxtrot; a rather complicated Tango that has not progressed much from the Rudolph Valentino era and which appears to demand occasional kicks and "picture" variations which lack the line of the modern Tango, and a rather boring Peabody that cannot compare with the sparkle and finesse of the modern Quickstep.

This may sound a little critical but I am writing mainly to professional teachers and I think my remarks are fair.

Anyone who was present at the NBDTA conventions will know that the American teachers accepted the International Style with tremendous enthusiasm. Within an hour or two they were able to learn the main basic figures with comparative ease and I am sure that the majority of them felt competent to go away and teach these simple figures to their pupils. The real thrill for these teachers and their pupils will come when they have assimilated all the basic work and are able to learn and teach the more advanced variations which help to make modern dancing a beautiful art as well as a stimulating recreation.

During my lectures a teacher suggested she might have difficulty in introducing to teenagers the body contact that is necessary to dance the International Style really well. A few minutes earlier this same teacher had been dancing Cha Cha Cha with what I would call the most delightful or naughty (whichever way you look at it) hip movement. I am sure that most parents would rather see their child learning to dance with the upright and graceful stance used in modern dancing than indulging in the rather sinuous movements so often seen in the Latin dances or in the style used by teenagers in the TV *American Bandstand* show which I had the misfortune to see. Contact with the partner is accepted by young children as the normal dance position and it is a good thing to let them feel there is nothing abnormal in being close to the opposite sex.

Jack Blake

IMPERIAL VIP'S: During the July "At Home" of the Imperial Society of Teachers of Dancing in London, Alex Moore (rear r.), ISTD Ballroom Chairman, told about significant work of US Ballroom Council when he introduced USBC's Helen Wicks Reid (rear, center). Her husband, Howard B. Reid, is rear, l. Front row: Victor Silvester, ISTD Pres., Mrs. Silvester, Philip J. S. Richardson, O.B.E., the distinguished British dance leader who is Chairman of "The London Dancing Times." In adjoining columns are Moore's impressions of his visit to USA.

It is now possible for people to learn to dance in Melbourne or Manchester, Berlin or Bolton, Tokyo or Toronto and to know that when they meet they will be able to dance the International Style with anyone who has been taught by a qualified teacher. Am I not right in saying that two people who have learned in different studios in New York or any other American town are likely to have a perfectly miserable evening when they meet in a ballroom? Does not this one important point make the adoption of the International Style advisable?

I am well aware that some of the societies in the U. S. Ballroom Council have already introduced good dancing to their members but the greatest opposition is likely to come from the "general" teacher who does not specialize in ballroom dancing and is content to teach any new gimmick that will amuse an unknowledgable

and unsuspecting pupil. I have the utmost respect for the established qualified teacher and I am sure the Council is doing everything possible to bring a standardized method of teaching to their members. Unfortunately, as we have found out in England, a truly democratic body tends to move slowly and there is little doubt that the forceful personality of Mr. Elder will make him want to move quickly. To be fair, he has spent a lot of money in establishing the NBDTA and it is not likely that he will want to give up until he has seen some return for this heavy expenditure. Personally I think he has done really excellent work, but it is my earnest hope that it will be found possible for Mr. Elder, the NBDTA and the U. S. Ballroom Council to work in harmony. I am convinced that only the democratic Council can *control* ballroom dancing in America, but I also think that energetic Jody Elder will help to spread the popularity of sound dancing more quickly. Irreparable harm may be done if there are two "controlling" bodies working out of harmony.

I also think the national Medal Test system should be started in USA as soon as possible. For teachers to train pupils and then examine them is absurd and morally wrong. The financial structure of the profession could be built up on a good Medal Test system.

Before closing, I must pay tribute to the fine work done by the California teachers Will Thomas and Valerie Rogers. The tremendous ovation given to them at the conclusion of the New York convention must have made them feel that their six years of hard work and perseverance were worthwhile. I would also like to comment on the excellent Latin American work of Don Byrnes and Alice Swanson. Their Cha Cha Cha was sophisticated yet rhythmically stimulating and in direct contrast to the "sexy" versions I saw at some of New York's night spots. I also liked the demonstration of the Merengue by Mr. and Mrs. Alex Desandro.

This was my first visit to the States. Delightful hospitality was extended to me by Mr. Elder and later by your Ballroom Editor, Donald Duncan, who afforded me the opportunity of meeting some of the leading members of the Council. My American professional colleagues often overwhelmed me with their kindness and I should like to record my deep appreciation of the friendly reception they extended to me. I have now just above circled the world in the cause of better ballroom dancing and my American trip will always remain in my memory as a happy and invigorating experience.

(Note from Editors: We'll be surprised if the foregoing comments don't bring forth some howls of protest from American teachers and dancers. Send them in!)

•

IT'S A DATE GIRLS — I

Now It's The Young Ladies' Turn
In Continuation of Etiquette Hints

BY RUSSELL D. CURRY

Don't go, fellas! It's all right — you can stick around, even if this is the girls' section. After all, most of them have read your part already. And there will be a lot in here that will be helpful to you, just as there was much for them to learn (I hope) from reading your section.

Girls, I'll try not to repeat myself too often but, after all, there is a Leap Year to be considered along with Sadie Hawkins Day. And there's the fact that maybe you are or will be going away to school. If you are going to college, I know you probably hope it will be co-educational; but your folks may decide on a girls' school.

Girl Invites Boy

If you're at a girls' school and you want to give a dance, there are two things you can do — dance with each other — or invite boys.

But let's keep it simple. We'll assume you're in high school and a girls' organization is going to have a dance. The girls, of course, invite the boys. What are his responsibilities and what are yours?

You extended the invitation by giving the boy all information outlined earlier in the boys' section. If he can and does accept, and has a car, or knows he can get the family car for that night, he can offer the use of it. For example: He might say, "Swell! I'll have the car that night. What time do you want me to call for you?" That takes care of that.

However, if nothing is said, he calls for you at your home; but you have arranged for the transportation. Either the family car, the bus, a taxi or on foot — and he abides graciously by your decision. You see, it works both ways. Real easy . . .

Let's assume you're going to "put on the dog" a bit and are having a taxi call for you. He comes to your home (your date, of course) . . . You Are Ready. He meets the folks, helps you on with your coat and opens the door for you. (*What?* Well, of course he does. He's a gentleman! I know he's a gentleman, otherwise you wouldn't have invited him.) Now girls, *let* him do these things; *expect* him to do these things; *help* him to do these things. And he will! He wants nothing so much as to be correct and make a good impression. So subtly and considerately help him to do just that.

Help Him Do the Right Thing

Unless you expect good manners and consideration, you most assuredly will never receive them. Don't ever underestimate your date. You'd be amazed how much these fellows know, if given a chance to show it. It's terribly discouraging to be ready to help a girl on with her coat, or open the door for her and find that she's already in it and through it. Did it ever occur to you, young ladies, that you can be positively insulting to your escort and possibly never even mean it? You have to be careful, not only of what you say and how you say it, but also of what you do and how you do it. You can hurt and insult him just as surely through your actions as through your words.

As an example: Let's take this coat and door business. He may be a bit nervous and embarrassed at having your folks there, possibly watching and listening, or both. It's enough to make anyone forgetful to have your Dad standing there, obviously sizing him up. It's even worse if your younger brother or sister are present.

If, through his nervousness, he forgets to help you with your coat, then you help him. Help him to remember by sort of holding your coat out to him. Chances are he'll catch on and won't take it and throw it in a corner. If he still doesn't get the idea, then hold the coat toward him and say, "Would you help me, please?" He'll appreciate it. Then, there is the door . . .

Let's say I'm walking down a corridor with a young lady and we come to a door. If I'm on the wrong side to open it easily for her, I have to maneuver to get to the other side. If, before I can do this, she has swung it open and ploughed through, she has said through her actions, "I know he's no gentleman — I know he doesn't know enough to open this door for me. It'll be 15 minutes before he catches on; so I might just as well open it myself."

She, through her actions, has been most insulting. On the other hand, under the same circumstances, if she merely steps back and waits a moment while I maneuver so I can open the door for her, she has said, "I know he's a gentleman and knows enough to open this door for me — I'll give him a chance to!" She has complimented me this way.

Now let's suppose it's the same set-up, but my arms are full of packages and books — some of them mine — most of them hers. Should she step back and wait until I put everything down on the floor and open the door for her? No! Of course not. The natural and easy and considerate thing for her to do in this situation would be to open the door for me. As that is the natural, easy and considerate thing to do; it is, therefore, the correct thing to do.

It's The Girl Who Pays

Well, we finally got your coat on and got you through the door. You enter the taxi and start on your way to the dance. Sometime before arrival, the girl should inconspicuously and surreptitiously slip the boy the money to pay the cabdriver. On arrival he pays the driver with her money, tips him and returns the change to her. She also has given him the tickets of admission and everything else he'll need, which does *not* include her compact. As a man, it certainly annoys me to pay good money for a suit that fits extra well, and then have the whole thing bulged out of shape by compacts, combs, handkerchiefs, etc. Carry your personal items yourself. Your date is your escort, not your porter.

But to go back: the young lady should make all possible arrangements in advance of the date and then turn everything over to her date. Sometimes it is impossible to anticipate all expenses or to take care of them in advance. If this is the case, I would strongly suggest that the young lady not dole out the cash to her date, piecemeal, as though she didn't trust him with the whole amount. Give him enough money to cover the entire evening. He'll settle up at the end of the evening — or else.

Now let's assume she has arranged that they will go by bus, rather than taxi. She tries to give him money, but he says, "No" — he has it already. They should not just stand there arguing about it. She can agree, but after they're off the bus (the boy having alighted first and helped her off), she should turn to him and say something to this effect: "Thanks very much — but let's get one thing straightened out right now. I've been your guest many times. Tonight you are *my* guest It's my pleasure and privilege to have you as my guest.

"It gives me a chance to repay, in part, the many times you've entertained me — so let's have no difficulty about this! Here's some money. I think it's enough to cover the evening. If not, just let me know."

How are we doing, fellas? What's the matter? You girls seem d i s t r e s s e d. Wouldn't that embarrass him? Certainly not! Suppose he had been broke. He'd have been much *more* embarrassed if he had accepted your invitation, feeling he *would* be the guest. After all, girls, you'd be most upset if you accepted an invitation from a boy, and part way through the evening he turned to you and said, "Look, I'm tired of paying — you pay for a while."

If you invite him, you're the hostess. You wouldn't extend an invitation to anyone saying, "My folks and I would like you to come to the house Saturday night for a steak dinner — you bring the steak!" It's exactly the same thing. Neither you nor the boy should be embarrassed. There should be no need of any discussion at all. But even if there is, no one should feel peculiar about it. After all, we all know that whenever we accept an invitation, we are accepting an obligation which somehow, sometime, must be returned. You don't have to repay in kind, dance for dance, dinner for dinner, soda for soda, but you do have to remember that you cannot always be on the receiving end.

Obligations of an Invitation

If a boy always accepts invitations and never makes any effort to reciprocate, you don't think much of him. You think of him as practically a gigolo. If a girl always accepts invitations and never acknowledges her obligation, her indebtedness, she runs the risk of being tagged a sponger. It should be entirely possible for a boy to accept an invitation from a girl for dinner, dance and a full evening's entertainment, and go without a nickel in his pocket and never be embarrassed because of lack of funds. I don't advise that he do this, but it should be possible.

All the boy's responsibilities are exactly the same. He is still the boss — that's why you give him the money and allow him to take care of all financial arrange-

***PRECISION PATTERN:** Highlight of the July 19th President's Ball during the convention of the Dance Educators of America was a performance by a formation team of youngsters trained by Bill DeFormato, of Stamford, Conn. For the assembled guests in the Grand Ballroom of the Hotel Plaza in NYC the four couples did a Waltz and Cha Cha routine. Finale was a "teacher & shadow" Cha Cha by John Mariano and Mr. DeFormato. The group also demonstrated at classes during the August convention of the American Society of Teachers of Dancing. In bottom photo leading couple Karen Pugliese & Billie Santora are followed by Donna & John Mariano, Linda Mantanaro & Jimmy Hickey, Maureen Meehan & Ronald Vitti and Maryann Meehan & John Vitti.* Photos by Jack Mitchell

BALLROOM LATE SHOW: Big draw on the airwaves week nights from 11 to midnight is Ted Steele's "Dance Party" over WNTA-TV in NYC. Top photos show a group of the dancing studio audience. Bottom left: John and Kiki Clancy, featured on the July 20th show, doing a vigorous Samba. Bottom right: Steele welcomes two Calif. teachers, Brownee Brown (l.), of Santa Monica, and BALLROOM USA's Katherine Sheehy (r.), of Sherman Oaks.

Photos by Jack Mitchell

ments, with your money. But your welfare and pleasure are still his job.

If you're at a girls' school, you would know members of the receiving line. He's a stranger. Then *you* make the introductions. Also introduce him around and arrange that he have a chance to dance with other girls. This you must do. Of course, you can control the competition you are up against by being a bit careful as to just which girls you introduce him. But you *are* required to introduce him around and have him dance with some of your friends.

I am sometimes asked how a girl should handle the problem which arises when two boys ask her to dance at the same time (No, I don't mean to *attend* a dance. That we'll discuss in "It's a Date and You May Not Want It.")

Suppose you're at a dance and during the evening two boys suddenly arrive in front of you, both asking you to dance. What should you do? Why, of course, you should accept the one who arrived first, even if he is a bit of a book worm and the second one is captain of the football team. "First come, first served" holds true even here. But you say, "They both arrived at the very same moment." Are you sure? Exactly at the very same moment? Be honest! Well, it rarely happens that two boys would appear at the same time; but if it did, then all you could do would be to accept one and tell the other that the next dance will be reserved for him if he is free and cares to have it with you.

After The Dance

With the boys we have discussed the business of the crowd going out for something to eat after a dance. But what if the girl has invited the boy to the dance — what then?

Well, if you have been hostess for the evening and the crowd suggests a bite to eat, then you can play it two ways. You can wait and hope your date will suggest that you join the gang, in which case, that part of the evening would be his responsibility. However, if you're hungry and you don't think he's going to come through, then you suggest you both join the group. But remember, that means you're still the hostess and he's still the guest, and so it will still be your responsibility; therefore, he reaches into the pocket where he's keeping your money — not his own.

If your Dad is calling for you in the car after the dance, then it would be all right to take the boy home first. Otherwise be escorts you to your door. He helps you open it and leaves you there. Then he gets home as best he can.

Should you invite the boy in? Not unless your parents are home and you have O.K.'d it with them first. It would be very embarrassing for all concerned if the folks had decided to turn in early and your date walked in and caught Dad raiding the ice box in his night shirt.

(To be continued)

•

SIDELINES SYMPOSIUM

BOOKS FROM UTAH

Two valuable books have come our way, *Ballroom Dance Rhythms,* by Alma and Israel Heaton, Professors of Recreation at Brigham Young U., at Provo, Utah, and *Fun Dances,* by Alma Heaton. We'll bring you a full report about them next month.

ARTHUR MURRAY BOOK

Simon & Schuster has recently put out a revised edition of *How to Become a Good Dancer* by Arthur Murray, with a special section called *Dance Secrets* by Kathryn Murray, (254 pp., hard cover, illus., $3.95).

To begin with Mrs. Murray's contribution, this contains much sound advice, amusingly and lightly written. As an example, from "Dancing Don'ts": "Don't (girls) hang your full weight on your partner's arm; he can't dance for both of you. Balance on your own two feet and

support your own weight. If you can't, then stay home and take vitamins." Her section also contains a chapter on etiquette, prefaced by a quotation every teacher should know, from Dr. Charles W. Eliot, the "five-foot shelf" man, to wit, "I have often said that if I were compelled to have one required subject at Harvard, I would make it dancing if I could."

Mrs. Murray writes: "Many people seem to shy away from the word *etiquette*. It has an old-fashioned sound. But etiquette, after all, is merely the practical application of good common sense and attractive manners." Also this logically presented paragraph: "There is a right and a wrong way to ask a girl to dance. It puts her in an awkward spot if you say, 'Have you the next dance taken?' What girl wants to admit that her dances are not taken! Instead, say, 'May I have the next dance?'" Don't forget this; it holds true for all invitations.

The dances covered by Mr. Murray in this joint effort include Foxtrot, Waltz, Rumba, Mambo, Cha Cha, Tango, Samba, Swing, Rock 'n' Roll — all clearly presented (whether you agree with every detail of the presentation or not), and attractively illustrated with sketches by Lealand Gustavson.

There are a couple of exceptions where clarity is doubtful. On p. 156 in the Girl's Part in Cha Cha, she is bidden to place her weight on her left foot 3 times in succession (Fwd L on 2; in place L on 3; swd L on 4). On p. 181 in the Man's Part in Samba the counts follow this order: *and-3, and-2, and-1, and-4,* for the right-foot-forward portion, while the immediately following left-foot-backward half follows the customary order (and-1, and-2, and-, and-4). It must be a typographical error.

To cite a few instances where Mr. Murray's presentation does not altogether agree with that followed by many teachers (this one included) —

First, in his Basic Waltz, on Ct. 2, the dancers are directed to step *diagonally forward* (or *backward*) instead of the more customary direction of "Swd on 2." This teacher prefers the directive "Swd" there, because it seems to produce a more easily controlled shifting of the body weight in following the standard waltz pattern.

As a matter of personal preference, I do not like his depiction of foot-positions on p. 117, since they all show turned-out toes — which I believe belong only to ballet.

For another, Mr. Murray's description of the Basic Mambo Step (pp. 140 & 141) does not agree with any that this writer has encountered, since he directs, for its forward portion, 3 fwd steps (cts. 1,2,4) with a hold (ct. 3), followed by a reversal of this pattern for the backward portion. We usually see: Fwd on 1, in place on 2, close on 3, hold on 4; and reverse this procedure for the other half.

Neither does his Basic Cha Cha (p. 155) follow a pattern familiar to me: "Swd on 1, bwd on 2, in place on 3, side-close on 4-and," as Mr. Murray counts it— with the 2nd half bringing in a fwd step on Ct. 2.

Interesting, and very good, is the introduction, *The Art of Dancing* — especially the drum analogy (p. 21) to help with keeping-time-to-music problems. Also that sentence on p. 25: "Keeping the weight over the balls of your feet will make you feel quicker and lighter as a partner." Bravo! This I have been preaching for years! *D.D.O.*

COMPETITION COUPLES

JIM AND MARY MEGAW, of Vancouver, B. C., first team to be profiled in this series, are winners of the Canadian Dance Teachers Assn. Amateur Championships, held last May in Toronto. He is a cabinet maker, and she is employed by the Workmen's Compensation Board. The Megaws take to dancing — and to contests — like ducks to water. Before emigrating to Canada 2½ years ago from their native Belfast, they had won 16 "firsts" in North Ireland.

Until 8 years ago Jim was merely a "social dancer," but his first sight of a ballroom competition enticed him to borrow $20 (though he was earning only $11 a week) for a "contest outfit," a second-hand suit of tails.

It was dancing that brought the Megaws together, for Jim met his future wife in a Bronze Medal class. They trained with Cyril Gibson, with additional coaching from famous teachers visiting Belfast. The move to Canada resulted in a lengthy respite from competitions and, in order to enter the Toronto event, they had to do some fast "brushing up." Practice facilities are not abundant in Vancouver, but the Megaws were fortunate in having Joan Jennings' ballet studio for rehearsals.

Jim and Mary give some credit to luck. In one contest mishap, Jim's suspenders broke, but he was able to get to the sidelines, borrow another pair and return without a hitch. Another time the 12-inch zipper of Mary's dress jumped the track, but Jim, with undetected dexterity, held everything together until the end of the dance.

The Megaws call a dancer "good" if he has accuracy of technique and rhythm, ease of movement and the ability to project the character of each dance. Their pet peeve? The instruction at "get-rich-quick" dance studios.

•

NEWS OF BALLROOM DANCE

HERE AND THERE

Ted Steele's Aug. 10 *Dance Party* show on WNTA-TV in NYC was a joint Dance Magazine-American Society of Teachers of Dancing affair, at which everyone had a ball. Highlights were a demonstration of Quickstep by Jim & Marg Clelland of Toronto and a Cha Cha performance by Don Byrnes & Alice Swanson of B'klyn. With Marge & Bill Souder of Bridgeton, N. J., as judges, Dance Magazine's Dorothea Duryea Ohl staged a "Magic Carpet" elimination (won by Donald Sawyer of NYC and Helen Merrill of Boston). Francois LeFevre of Cleveland led his fellow ASTD members in a Conga line,

BALLROOM ROUTINES
FIFTY (50) CLASS AND AUDIENCE TESTED ROUTINES FOR YOUR TEACHING SUCCESS
Write for Literature
JOHN CLANCY
218 W. 47th St., N.Y.C. 36 JU 6-4992

DONALD SAWYER
BALLROOM DANCING
Write for new list of Teacher's notes
150 E. 53rd St., New York 24, N. Y.
PLaza 5-9785

MORE DANCE STEPS
"Easy Cues for Ballroom Dances" ($2 Postpaid) contains 20 steps for each dance: Tango, Rumba, Samba, Mambo, Fox Trot, Waltz, Swing (Jitterbug).
MEL DAY DANCE STUDIOS
3640 State Street Boise, Idaho
Write for Brochure on Dance Vacations

Alex Desandro
Daily class and private lessons in
INTERNATIONAL STYLE BALLROOM DANCING
Teaching and demonstration routines in Quickstep, Engl. Waltz, Tango and Foxtrot. PRACTICE with strict tempo music every Wed. and Fri. 9-12 p.m. & Sun 8-11 p.m.
NEW CLASSES START WEEK OF AUGUST 29
SU 7-4657
HOTEL ANSONIA
Broadway & 73 St. • NYC 23

"AUTHENTIC CALYPSO"
DIAGRAMS & ACTION PHOTOS
p.p. copy $2.50
"CUBAN DANCER'S BIBLE"
(RUMBA-MAMBO) $1.98
ROBERT LUIS
36 Central Park So., N.Y.C. EL 5-7990

VAL ESCOTT
Ballroom Classes for Teachers • Training & Material Sessions
See October Issue for Details
For Information write: 500 West End Avenue, New York 24, N. Y.

NYS TD
THE NEW YORK SOCIETY OF TEACHERS OF DANCING, INC.
THE OLDEST ALL BALLROOM SOCIETY
Doris Weber Zea, President William E. Heck, Sec.
429 Clinton Ave., Brooklyn 38, N. Y.

Christa and Mehegan
(Christa Ehrnsberger) "All-Around Winners" (Joseph E. Mehegan)
Famous Dance Team Champions of the 1958 Harvest Moon Ball
Will give Performances & Conduct the "Champagne Hour" or
Dance Fest Every Thursday
Arranged for both Early Crowd and After Theatre Arrivals
You exhibit a Dance . . . 11:45 P.M. . . . Or Be a Spectator
Fun for All at a Party Occasion where dance lovers meet.
CORSO CABARET
"International Atmosphere" Joseph Werths, Corso Proprietor
205 E. 86 St., Manhattan, SA 2-9332
2 Orchestras, Foxtrot & Rumba—Open Thurs. Fri. Sat. 8 p.m.—3 a.m.—Sun. from 4 p.m.
No Cover Charge or Minimum, Thursdays Ladies Without Escorts Welcome
DEMONSTRATING HOW TO DO THE NEW DANCE, THE "Ba-Ba-Re"
(PRONOUNCED, "bah-bah-RAY") RHYTHM IS IN ¾ TIME

and Boston's Lillafrances Viles was leader for a Bunny Hop finale.

A first draft of "Ballroom Terminology," a glossary of 220 definitions has been circulated to the member organizations of the US Ballroom Council for study at the summer teacher conventions. Each association was requested to appoint a committee to recommend necessary revisions so that a 2nd version can be published for wider circulation. The project is an activity of the USBC Committee on Standardization and Contests, of which Helen Wicks Reid is over-all chairman. On Standardization Sub-Committee are Alice Swanson and Mildred Duryea. On Contest Sub-Committee are Don Byrnes and Nino Settineri.

Annual general membership meeting of the US Ballroom Council is Sept. 27 at the offices of Dance Magazine in NYC.

The Texas Assn. Teachers of Dancing, Dance Educators of America, Dance Masters of America and Chicago Nat'l Assn. of Dance Masters all report new highs in attendance by ballroom teachers at this summer's conventions.

Jack Petrill, former mgr. of the Arcadia Ballroom in NYC, is director of operations of the 4-month Gateway Festival & Exposition at Point State Park in Pittsburgh, which is celebrating its Bicentennial.

See Antonia Dobroslavic's column on p. 82 for back-to-ballroom class dress and grooming hints.

BALLROOM USA's roving ambassador, Helen Wicks Reid, back from a tour of Italy, France, Switzerland and England, reports next month on ballroom developments abroad, including an account of the Star Ball in London.

MIDWEST BALLROOM NOTES

Ballroom sessions at the convention of the Chicago Nat'l Assn. of Dance Masters broke all attendance records. There was a fair amount of Int'l Style taught, and it was received with enthusiasm. Forums featured study of the US Ballroom Council's draft of "Ballroom Terminology."

In recent months a number of so-called "Social Clubs" have begun operating in Chicago. Registered as schools of dance instruction, these "clubs" have been exposed as rackets by Norma Lee Browning in the Chicago *Tribune*, and investigations are under way by both the State Attorney General and the Better Business Bureau.

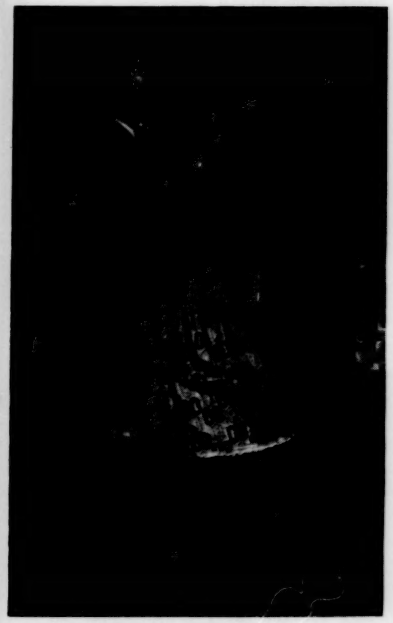
Margaret Ryan, of Cincinnati, stresses Foxtrot, Waltz and correct behavior in her parent-sponsored teen-age classes, but she reports that, because of the *Bandstand*-type TV shows, Rock 'n' Roll and Cha Cha

lead the requests from the pupils. Miss Ryan feels that one of her best ads is the fact that she tries to teach the best of what the youngsters see on TV. A mixer they like is called "Ice Cream and Cake." First, all dance. At the sound of the whistle, the teacher says either "Ice Cream" or "Cake." When it's "Ice Cream," the dancers "freeze" in place. When she calls "Cake," all change partners, and the extra boys or girls get partners.

Judith Sproule of Beaumont, Texas, includes among her many teaching activities spectacular exhibition ballroom and teenage cotillion groups. Unlike many other teachers, she finds that their most popular dance is Waltz. Here is her "Hollywood Mixer," which has proved very successful:

March time, or fast Foxtrot. Couples side by side, with inside hands joined, in circle. Couples march fwd 8 steps — boys begin L, girls R. Face partner, drop hands. Walk 4 steps bwd and 4 steps fwd. Then, step swd (boys L, girls R) and arch, step swd and arch, step swd, close, step swd and arch. Repeat the step-arch, step-arch. Then the girls stand still as the boys advance diagonally to a new partner using the step-close-step-arch.

LOUISE EGE



***"GOLD MEDAL" WORK:** Some chain schools are now teaching Int'l Style dancing to their Gold Medal-level students. Photo shows an Int'l Style lesson at the new Arthur Murray studio in Chicago's Loop.*

BALLROOM STUDIOS and TEACHERS

It's so easy to

MAKE EXTRA MONEY

by selling

WINDSOR BALLROOM RECORDS

to your students, especially our popular trio of 33⅓ rpm Long Playing Albums. Every Album you sell gives you a profit of almost $2.00 and you'll be simply amazed at the number of Albums you can sell each month. A small, man-and-wife studio in Iowa has been selling an average of 160 Albums monthly for the past nine months, the profits paying for their rent, utilities and all other operating expenses.

Students (and teachers, too) like WINDSOR Ballroom Dance records because of the outstanding music of the full GEORGE POOLE ORCHESTRA, terrific rhythm and expression, hi-fi sound and a complete variety of tempos and moods in Latins, Fox Trots, Swing and Waltzes.

If your favorite dance supplier doesn't carry WINDSOR Ballroom records, you may order direct from the factory - using the handy order coupon below. In case you'd like to first "audition" this music, send 50c in coin for a 7" Sample record with excerpts from 12 selections. At least, let us send you a free catalogue and full details.

ORDER TODAY - START EARNING PROFITS AT ONCE!

ALBUM No. 1

TITLES	Rhythm	Range
JEALOUS	Fox Trot	Slow
OBJECT OF MY AFFECTIONS	Fox Trot	Slow
WHAT'LL I DO?	Waltz	Slow
FASCINATION	Waltz	Slow
GREEN EYES	Rhumba	Slow
OYE NEGRA	Samba	Slow
SHADOW WALTZ	Waltz	Med. Slow
YOU TELL ME YOUR DREAM	Waltz	Medium
GREEN DOOR	Fox Trot	Med. Fast
JA-DA	Fox Trot	Med. Fast
ADIOS MUCHACHOS	Tango	Med. Slow
PIEL CANELA	Rhumba-Bolero	Slow

ALBUM No. 3

(All-Latin Rhythms)

TITLES	Rhythm	Range
CECELIA	Cha-cha-cha	Medium
ALL I DO	Cha-cha-cha	Medium
UN POQUITO DE TU AMOR	Mambo	Med. Slow
PIEL CANELA	Rhumba	Slow
YOU JUST WANT TO CHA-CHA	Cha-cha-cha	Medium
THIRD MAN THEME	Cha-cha-cha	Medium
QUIZAS, QUIZAS, QUIZAS	Rhumba	Medium
ANYTHING CAN HAPPEN MAMBO	Mambo	Med. Slow
COCKTAILS FOR TWO	Cha-cha-cha	Medium
MI RIVAL	Cha-cha-cha	Medium
BRAZIL	Samba	Medium
OYE NEGRA	Samba	Slow

ALBUM No. 2

TITLES	Rhythm	Range
APRIL IN PORTUGAL	Fox Trot	Medium
SINGIN' THE BLUES	Swing	Medium
WE'RE DANCING ARM IN ARM	Waltz	Slow
'TIL WE MEET AGAIN	Waltz	Slow
LA CUMPARSITA	Tango	Med. Slow
LINDA MUJER	Rhumba	Med. Fast
I'LL SEE YOU AGAIN	Waltz	Slow
OH, WHAT A BEAUTIFUL MORNING	Waltz	Med. Fast
JOHNSON RAG	Swing	Med. Fast
JUST ONE OF THOSE THINGS	Fox Trot	Fast
MI RIVAL	Cha-cha-cha	Medium
TICO-TICO	Samba	Medium

RETAIL PRICE TO STUDENTS - $4.95. COST TO STUDIOS AND TEACHERS - $3.00.
Minimum factory order, 3 Albums
Please add 2% of total order for handling charges, minimum charge - 25c
California residents add 4% sales tax or send resale tax certificate.

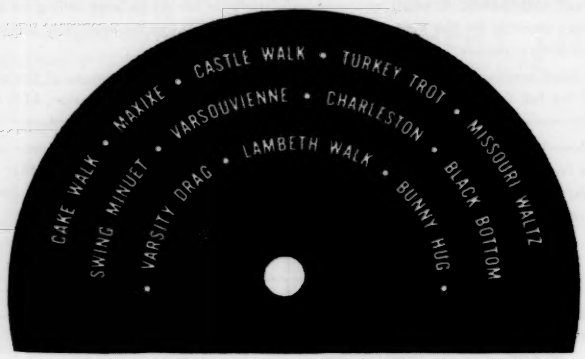
WINDSOR RECORDS, 5530 N. Rosemead Blvd., Temple City, California
Please ship the following LP Ballroom Dance Albums:
( ) Album No. 1 ( ) Album No. 2 ( ) Album No. 3
( ) Send 7" "Sampler" record, 50c ( ) Free catalogue and details
Enclosed find ( ) check, or ( ) money order for $_____

JUST FOR DANCING Windsor Records

NAME_____
STREET_____
CITY_____
STATE_____

FIRST TIME ON ONE RECORDING

"CAVALCADE OF THE DANCE"


CAKE WALK • MAXIXE • CASTLE WALK • TURKEY TROT • MISSOURI WALTZ
SWING MINUET • VARSOUVIENNE • CHARLESTON • BLACK BOTTOM
• VARSITY DRAG • LAMBETH WALK • BUNNY HUG •

Every number recorded under supervision of recognized ballroom authority for proper tempo and length!

Now Plandome Records, specialists in planned music for exhibition dancing and instruction, bring you the full Cavalcade of the Dance on one recording.

Every number on this unique recording is played by a full 13-piece dance band of leading New York studio musicians under the renowned baton of Sammy Spear.

Recordings are on special broadcast quality, hard vinyl finish for thousands of plays.

PLANDOME **RECORDS**

SPECIAL INTRODUCTORY OFFER! MONEY BACK GUARANTEE!

☐ Please send me your **Cavalcade of the Dance** on LP 33⅓ for $4.98.
☐ Please send me your set of 4 **Cavalcade of the Dance** on 45 RPM for $4.98.
Full purchase price refunded if not completely satisfied. Please send check or money order. PLANDOME RECORDS, 510 Madison Avenue, New York 22, N. Y.

NAME .....
STUDIO OR SCHOOL .....
STREET..... CITY..... ZONE..... STATE.....

BEAUTY AND THE DANCER

DRESSING FOR BALLROOM DANCE

BY ANTONIA DOBROSLAVIĆ

Back to school for all students means preparation and organization. For ballroom students, as well as others who attend dance class, class outfits should have some thought in advance.

Many teachers have strict rules about dress for ballroom classes. These are important and have good reasoning behind them. But even if the teacher does not set rules on dressing, it is wise to be prepared with a few things to make class more enjoyable.

Boys should have shoes that are leather soled. Thick crepe soles make dancing a clumsy, stumbling affair. A jacket and tie should be worn in class to get accustomed to dancing in them, since few public places will permit gentlemen on the floor without them. Dance class is where one lays the foundation for one's social life — it's just a little bit different in that respect from other dance classes.

Girls would be happier, do better, and please their teachers if they wore slightly full skirts. When age permits the wearing of a little higher heel than the usual flats, it is well to wear them. The feel and look of the step that results is much more graceful.

Though not all teachers require girl students to wear gloves, many do. Actually, the principal reason behind the wearing of gloves is its psychological effect, especially on the gradual assumption of adult attitudes.

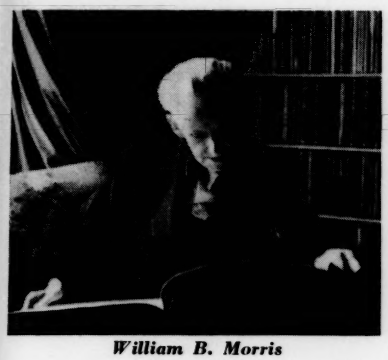
The appearance of one's hair is another area for some thought. We have frequently observed adults on the dance floor after one round, disheveled, or at the least wispy-haired, thus disturbing the whole appearance. Girls do well to test hairdos before class. Changing a hair-style especially for ballroom class gives one an added lift. Clips, bows and other ornaments (which can, of course, serve as stays for the hair) must be secure and comfortable. A little vaseline for the boy's hair will keep it tidy and neat.

The ballroom dance class should be fun. But, as in everything you do, dress for it in suitable clothes. You will be happier and do better. *THE END*

 (Cont. from P. 44)

guidance, that he was able to amass a large collection of water-colours of the Diaghilev Ballet.

Thirty years ago in London, it was often possible to pick up souvenirs of the Romantic ballet for a few coppers. Once, indeed, from a book-barrow, W. B. Morris purchased a copy of the famous *Beauties of the Opera and Ballet*, 1845, for fourpence! (about five cents) Today, its value is five or six pounds sterling ($16.80). He struck gold, too, in Frankfurt many years ago, when "in a small shop in a back street, quite gone now," the bookseller casually handed him a bunch of papers which he found to his rapture were a very rare set of prints commemorating Taglioni's appearance at Stuttgart in 1826. Another bargain was a delightful oil-painting on wood, which appears to be the original for the print of La Guimard reproduced in Gaston Vuillier's *History of Dancing*.



William B. Morris

Although W. B. Morris is primarily in love with the dance, he has never lost his pleasure in any kind of theatre. And his interest leads him to many an odd little adventure. Once, in a London tube train, he saw an elderly lady whose face seemed strangely familiar. Suddenly he remembered Jenny Lee, his very first star. "I plucked up courage and spoke to her," he said, "She was quite pleased when I mentioned the pantomine. I'm afraid she was living in very reduced circumstances; but we had a delightful chat."

Had he, I wondered, ever hankered after some job in the ballet world? No, he says, he has felt freer without one. "I'm content," says Mr. Morris, "to stay a member of the audience — don't laugh, we're a very important part of the performance. I'm very happy — each day really is an adventure. And I've seen so many wonders, I couldn't begin to tell you . . . . . ." *THE END*

". . . of course you get the very best at Kling's"

KLINGRITE BALLET SHOES

Soft, glove-fitting ballet shoes made on a toe shoe last . . . it points with the foot. Double stitched soles and insoles. Full canvas lining! Available in all colors with elastic or conventional binding.

KLINGRITE STUDENT "21" TOE SHOES

Easy to break-in! Comfortable noiseless hand molded boxing. Oak leather arch and sole provide balanced support. Also made with strong fibre shank for over-developed arches.

DANSKIN LEOTARD & TIGHTS

SCOOP NECK—CAP SLEEVE STYLE

#91 — Conforms perfectly to every contour . . . always retains its shape Dries in minutes! Black, white, red, royal, copen blue in children's sizes S-M-L.

$3.50

Adult sizes—Black Only—S-M-L.

$4.50

For other Danskin styles . . . see our new catalog

TAP SHOES

De Luxe Student Theo Ties with covered wood heels. Sizes from 8½ Child to 10 Adult. Narrow and medium widths. Black Patent or White Kid.

DURENE LEOTARDS

REB-ZIP STYLE with short sleeves, zipper back. Finest material and workmanship. Black or colors.

Children, S-M-L $3.75
Adults, S-M-L $3.95

FOR THE BEST IN DANCEWEAR ACCESSORIES *turn to . . .*

Klings Theatrical SHOE CO.

218 S. WABASH AVE.
CHICAGO 4, ILL.
HArrison 7-2028

Now! WRITE FOR FREE CATALOG!

LABANOTATION

ROUTINES

*DANCE OF THE LITTLE SWANS—*Balanchine* $3.50
THE MINERS' DANCE—*Hugo* 1.25
BETTER DANCING WITH FRED ASTAIRE—*Astaire Studios* 3.50
*BUTTERFLY ETUDE—*Bowman* 2.00
*THE TEDDY BEARS PICNIC 2.00
*THE LITTLE RAG DOLL—*Hallenbeck* 2.00

INSTRUCTION BOOKS

MY FIRST DANCE BOOK— 1.75
THREE R's FOR DANCING—*Books I & II* ..... EA. 2.00
SHORT MODERN DANCES—*Chilkovsky* 2.00
A PRIMER FOR DANCE—*Books I & II* *Hutchinson* ..... EA. 2.50
*16 DANCES IN 16 RHYTHMS—*Shawn* 3.50
MUSIC FOR THE BALLET CLASS—*Kueter* 2.50
Selected musical accompaniments for studio use.

DANCE THEORY—*Textbooks*

LABANOTATION—*Hutchinson* 3.50
PRINCIPLES OF DANCE & MOVEMENT NOTATION—*Laban* 4.25
THE MASTERY OF MOVEMENT ON THE STAGE—*Laban* 7.50
MODERN EDUCATIONAL DANCE—*Laban* 2.50
EFFORT—*Laban & Lawrence* 2.50
MODERN DANCE IN EDUCATION—*Russell* 2.50
HANDBOOK OF KINETOGRAPHY LABAN—*Knust. 2 vols. Eng. Text* 10.00

***MUSICAL ACCOMPANIMENTS AVAILABLE ON STATLER RECORDS**

See these at your Dealer or Write for copies of Routines and Instruction Books "ON APPROVAL."

Dept. C MUSIC PUBLISHERS HOLDING CORP.
619 WEST 54th STREET, NEW YORK 19, N. Y.

LA RAY BOOT SHOP, INC.
"Everything for the Dancer"
SHOES LEOTARDS ACCESSORIES
Agency for Freed's English Toe Shoes
Write for Free Catalog "LR"
107 West 46th St., New York 19

IT'S **QUINCON** FOR
DANCE SUPPLIES
BATON TWIRLING SUPPLIES
RAINBOW DANCE RECORDS
Mail Orders A Specialty
Free Catalog To Teachers
7A Foster St. • Dept. D • Quincy, Mass.

PART XII, CONT. PAS DE BOURRÉE PIQUÉ

BY THALIA MARA

The term **"piqué"** literally means "pricked." A step is said to be **"piqué"** when its movement involves a sharp or staccato-like action. **Pas de bourrée piqué** is performed by sharply picking up the feet in each movement of the **pas de bourrée.** The feet may be picked up only to ankle height, or they may be raised as high as the knees, depending on the speed with which the step is performed or the style of the dance. Of course, the higher the feet are raised, the more brilliant the step appears.

To give the proper quality of movement to this step the entire action should be quick, sharp and neat. There must also be a definite **épaulement,** or use of the shoulders, to give the proper style.

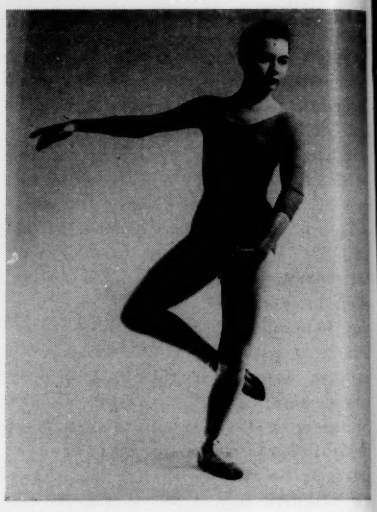
Pas de bourrée piqué may be performed on the full **pointes** or on the **demi-pointes;** it may end in a **fondu** with the foot **sur le cou de pied,** or on the **pointes** or **demi-pointes** in 5th pos. It may be performed **dessous, dessus,** or **en tournant en dehors** and **en tournant en dedans.**

DO'S

1. Ready to begin. The dancer stands in 5th pos., left foot front, left shoulder forward, head turned toward the left shoulder, arms in 1st pos.

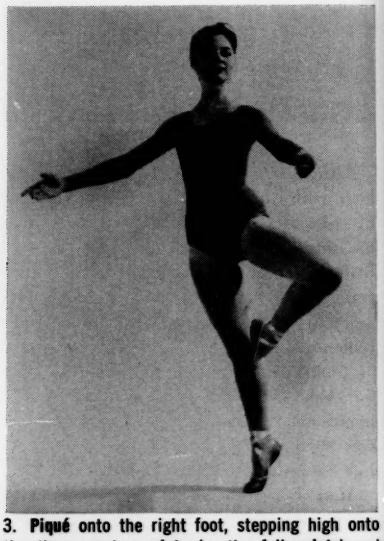
Our model is Carole Kroon, a student of the School of Ballet Repertory, and currently a member of the Metropolitan Opera Ballet.

DO'S 2



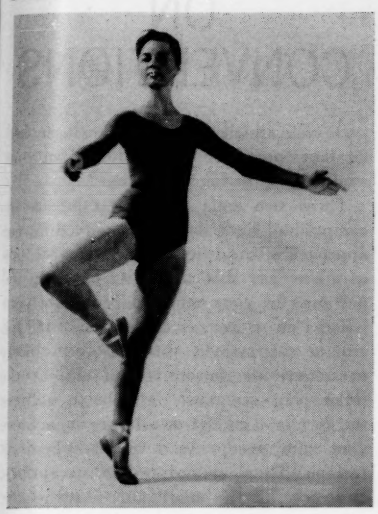
2. Preparation for the **pas de bourrée piqué. Demi-plié** on the left leg, raising the right foot sur **le cou de pied derrière.** Bring the arms into 3rd pos. low, left arm front.

DO'S 3



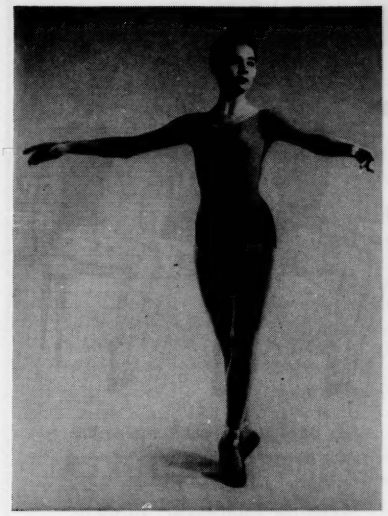
3. **Piqué** onto the right foot, stepping high onto the three-quarter **pointe** (or the full **pointe**) and simultaneously raising the left foot sharply to the front of the right knee. The left knee should be well turned out and the left foot strongly pointed. The right heel, too, should be well turned forward and the leg well turned out. The body is lifted, the shoulders low. The **épaulement** remains **croisé,** the arms open slightly forward in **demi-seconde.**

DO'S 4



4. Without coming off **pointe, piqué** onto the left foot, taking a small step to second, and simultaneously changing the **épaulement** so that the right shoulder is brought forward and the body and head turned to **croisé** in the other direction. Again the action is sharp and quick.

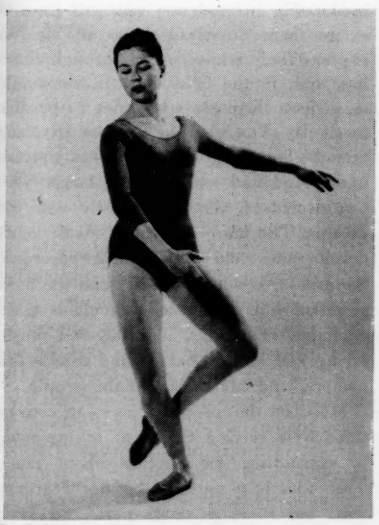
DO'S 6



6. **Pas de bourrée piqué** may also finish in a tight 5th pos. on the **demi-pointes** (or the full **pointes**). Retain the **épaulement.**

DON'TS

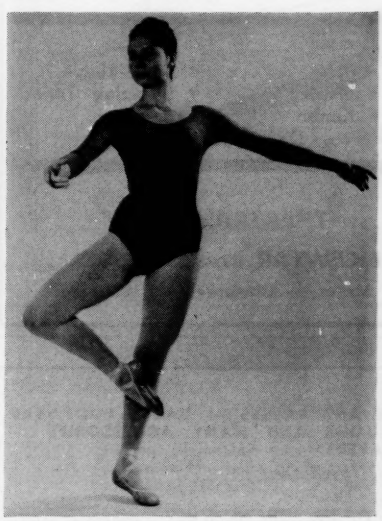
DO'S 5



5. **Coupé dessus** on the right foot with a good **fondu,** working through the foot. Maintain the **croisé épaulement,** bring the arms into 3rd pos. low, right arm front.

PHOTOS BY JACK MITCHELL

DON'TS 1



1. The **piqué** loses its brilliant quality if the dancer does not step high on the three-quarter pointe, pulling up strongly through the insteps. The pose and the movement are lacking in style if the body is not well **croisé.** The whole appearance is flat and colorless. Contrast this to Do's #3 and 4.

HOCTOR RECORDS

DANCE RECORDS, INC.
PRESENTS THE TEACHERS
RECORD OF THE MONTH

TUNES FOR TAP VOLUME 1

Danny Hoctor, recognized as the leader in the dance field for the quality and inspiration of his professional dance records, has with this great orchestra recorded another album that Tap Teachers will love. Selection includes: For tap technique — 6 tunes, 12 continuous choruses. Album also includes a great show introduction, CHEEK TO CHEEK. I'LL SEE YOU IN MY DREAMS is presented as 3 shades of rhythm, 1 Cho slow, 1 med., 1 fast, CHINATOWN MY CHINATOWN — 3 Cho for flash act, I WANT TO BE HAPPY — 3 Cho., I KNOW THAT YOU KNOW — 3 Cho buck MY ONE AND ONLY HIGHLAND FLING — Scotch softshoe and ELEVATION for bow music. Notes available.

Write for Complete Free Catalogue

DANNY HOCTOR
Waldwick, N. J.

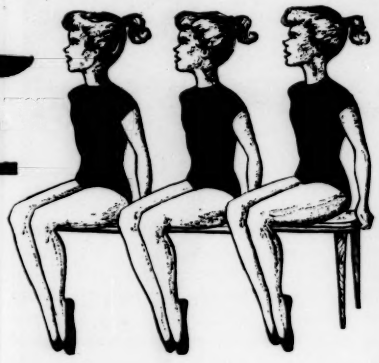
DANCERAMA INC.
13 E. 16th St. — N.Y. 3, N.Y.
WHOLESALE
DANCE SUPPLIES
teachers: Write for catalog & Wholesale Prices

Columbia Dance Supply
"Everything for the Dancer"
SHOES • LEOTARDS • FABRICS
RECORDS • ACCESSORIES
2718 Devine St., Columbia, S. C., AL 2-0293

Dorothy Brings You "Everything Theatrical"
LEOTARDS • SHOES • COSTUMES
Highest Quality At Lowest Price
Write for catalog DS
Dorothy Rehearsal Romper Co.
P.O. Box 73 Queens Village 28, N.Y.

Trep Art

. . . the name to remember for everything in . . .



DANCEWEAR
FABRICS
TRIMMINGS

As the new season opens we are happy to offer you an even greater selection of the very finest in Dancewear, Costume Fabrics and Trimmings.

WE INVITE YOU TO WRITE TODAY FOR OUR FREE CATALOG. WHEN YOU ORDER FROM TREP-ART YOU ARE ASSURED OF QUALITY MERCHANDISE AT THE LOWEST PRICES AND YOUR ORDER WILL ALWAYS RECEIVE OUR PROMPT AND SPEEDY ATTENTION.

We are also a one-stop record service

- Russell
- Statler
- Totten
- Choreo
- Velmo
- Dance Aid
- Artti
- Shipley
- Kimbo
- Selva-Ringle
- Stepping Tones
- Rainbow
- Windsor
- Hoctor — Dance Records

Trep Art

THEATRICAL
DANCEWEAR and FABRICS
2615 North 3rd Street — Milwaukee 12, Wisconsin

HEADQUARTERS FOR
ACROBATIC MATS — BARRE BRACKETS AND BARRES — DANCE FOOTWEAR — TUMBLING BELTS — REHEARSAL TOGS AND MANY ACCESSORIES — CALIFONE SPEED CONTROL RECORD PLAYERS
FREE CATALOGUE TO DANCE TEACHERS ONLY
FIRESTONE DANCE SUPPLIES *C. Y. O. Bldg., 107 So. B'way, Yonkers 2, N. Y.*

photography by
FLATOW
STAFF PHOTOGRAPHER
DANCE MAGAZINE
Studio and Location Assignments
CHelsea 3-2262 — 75 Bank St., N. Y. C. 14

TAP SERIES

ON CONVENTIONS

Do you attend conventions to learn better how to inspire love and skill in your students, or to become richer?

These two ends are by no means incompatible. They do require very different approaches. And it would be more accurate to say that the order of their importance in your mind will dictate your success in either or both fields. If you aim at the former, you are quite likely to achieve the latter. If you aim at the latter, you are most unlikely to achieve the former, and not at all sure to achieve your aim except in a most ephemeral fashion. There are, of course, exceptions, and one of the most successful dance schools in history has made large sums of money with very little concern for any form of the dance whatsoever. This, however, demands a very unusual business genius and is not taught at dance conventions.

To return to what can be learned at dance conventions, let us examine the question with which this article begins. If you wish to inspire love of and skill in dancing in students, you will have to excite them to want, above all else, to express their whole world through dancing, and, in the field of skill, constantly to surpass themselves in order to be able to do so. You can do this by exposing them to as much of the world as you can understand and explain. The larger your own world is, the more easily can you do this. The more you know about man's development and achievement on earth, the greater is your authority and the more powerful your guidance. Dancing is about cabbages and kings, painting and music, loving and hating, bakers and candlestick makers, and about just plain people.

Most of the people I saw at conventions were buying things or taking notes or consulting one another about notes. This, too, is a part of the world around you, but it is a small part and takes place without your using much energy.

A convention is an opportunity to explore a great many different viewpoints and attitudes, and a big city is a place to see and stow away a vast fund of dance-related things. I have no way of knowing how many museums and theatres and concerts you visited, but they are here in

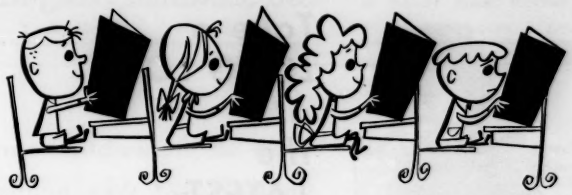
BY PAUL DRAPER

New York, and in other cities. Some cost money and some are free. Some are valuable and some aren't. They will all increase you.

So much, and only a tiny glimmer, for inspiring love of dancing in your students. If they have nothing to dance about, they won't dance even if they can. Give!

The skill in dancing is easier. Skills always are. In this area it is just a matter of setting an example. For this you have only to become proficient in one field. Failing this, you can find a model either in the current professional world or perhaps in your own class. In any event, standards for skill can be set down in words, from memory or your own experience. Your own experience has a most fruitful repast at a convention, if you will but take advantage of it. I suggest more dancing and less observing. More questions and less acceptance. More doing and less reflection. Your standard of skill will advance. It needs only that you always hold up the standard in plain sight and work towards it without compromise. Skill can be acquired by practice. The other part of our question, inspiring a love of dancing, needs conscious volition — which is more difficult.

Now let us assume that you don't particularly want to do either of the two things discussed above. Inspiring love and skill may not appear immediately remunerative. You want to make money. In this case it is likely you will get all the "material" you can possibly handle and use it. Next summer you will come back for more. "Material" is a substance which can become many hours of profitable work with all ages and all classes. It often consists of a very lovely dance. It lacks, however, the one most important ingredient for making the best dancers and the most riches. It can't smile or frown or love or walk around — it lacks you. It is a written-down record with a devastating gimmick. It eliminates you as the driving force. No matter how much charm you exude when you use it, no matter how much success you have with it, you will gradually decrease as a person, as a dancer, and as a teacher. Your notes can become an opiate to rob you of all the wealth you might enjoy. "Material" is a noun, and dancing is a verb. *THE END*



get them ready for dance school . . . with ASSOCIATED

If you want to make a hit with the pigtail and freckle crowd or with sophisticated adults . . . use ASSOCIATED's 1959 COSTUME FABRIC CATALOG as part of your selling story. It speaks volumes about the interest, excitement and planning they can expect from the finest school in their city. It shows that you pay attention to every detail right down to those wonderful costumes.

For full details — write, wire or call

ASSOCIATED FABRICS CORP. 10 East 39th St., New York 16, N. Y.

Dance Supplies

"POSTAGE PAID ON ALL ORDERS"

SPEEDY SAME DAY SERVICE

Write for Latest Catalog

Style Queen, Inc. 1536 WEST 7th STREET

"Member of Dance Suppliers Association" LOS ANGELES 17, CALIFORNIA

TEACHING AID

THE GRADED SYSTEM
by Carolyn Parks
$1.00

Lesson plans for four-year course in classic ballet by a successful teacher.

STUDIO MANAGEMENT
by Toni Holmstock
$1.00

Handbook of dance school management. Includes simplified bookkeeping and recital ideas.

ROUTINES

Generous selection of tots', beginners', intermediate, advanced and professional routines by Manning, Tomaroff, Vestoff. Send for free descriptive lists.

BACK ISSUES

Fill in on your DANCE Magazine collection.
Three most recent issues—60c each
All others, back to June 1937 — $1.00 each
American Dancer (June '27-Jan. '42) $1.00 each

DANCE MAGAZINE 231 W. 58 St., N. Y. C. 19
(NYC Residents please add 3% Sales Tax)

Let's Take a LONG LOOK at the LATEST IN DANCEWEAR! . . .

LOSHIN'S DANCEWEAR portfolio for 1959-60

RECITAL COSTUMES
DANCE FOOTWEAR
DANCE RECORDS
LEOTARDS
ACCESSORIES

DISTRIBUTOR OF Capezio And DANSKIN PRODUCTS

TEACHERS: Write today on your letterhead for our illustrated FALL catalog with group prices.

Loshin's 300-302-304 WEST FIFTH STREET CINCINNATI 2, OHIO

for your Dance Bookshelf

25 YEARS OF AMERICAN DANCE • $3.95

A uniquely beautiful book covering every phase of dance in America.

500 rare photographs (many full page) of dancers you know and love . . . 80 articles by major writers . . . 234 pages . . . large type for easy reading . . . fully indexed . . . luxuriously bound in blue and gold with red, white, and blue gift jacket. actual size 9x12

My check for $_____ is enclosed. Please add 25c for postage & handling.
Send me _____copies of "25 Years of American Dance."
(N.Y.C. Residents add 3% sales tax)
Name_____
Address_____
City_____ Zone_____ State_____
DANCE MAGAZINE 231 West 58th Street New York 19, N. Y.

VOLKOVA *(Cont. from Page 71)*

By 1949, two propitious events had entered Volkova's life. Her husband decided to give up architecture and concentrate on painting, which had always been his first love. This meant that they were free to live wherever they wanted, rather than being bound by his architectural assignments. And simultaneously, La Scala asked her to come to Milan in an advisory capacity — to tell them how their opera ballet should be reorganized.

Volkova loved her Italian students. She found them quick to learn and full of potential. "But," she says, "they simply are not serious. All during class the girls keep an eye on the clock because their boyfriends are waiting downstairs with motorcycles to take them off to the country. And their dietary habits! Well, no dancer can keep fit on 'pasta'."

At the end of the year, she sent in her recommendations, knowing they would probably not be accepted. But in the meantime, she received an invitation to become Artistic Advisor of the Royal Danish Ballet. Here was a new challenge, for she had heard much of the charming Danish dancers mired in an antiquated style.

When she walked into her first classes at the Royal Opera House, she found dancers of talent, vitality, and harmony of proportion. There were formed artists like Mona Vangsaa and Frank Schaufuss, eager for what she had to offer. And there were youngsters like Kirsten Simone, Kirsten Petersen, Erik Bruhn, and Henning Kronstam, who were pliant and intelligent. Volkova also found, somewhat to her surprise, that the Danes were deeply emotional, more so than the Italians. Here was an added challenge, for, as she says, "one is responsible for training students, and one is responsible for them as people."

Volkova's work with the Royal Danish Ballet is not confined to teaching. When guest choreographers are brought in, she suggests dancers for specific roles; she sits in on rehearsals and suggests cuts or changes in the works; and she coaches the dancers in their roles.

The classic repertoire is kept in shape by Niels Bjorn Larsen, but here again, Volkova helps the dancers with style. And at the present time, she, Larsen, and Bruhn are the artistic committee guiding the ballet company.

In 1956 the Danish government officially recognized her great contribution to the development of their ballet — and to its prestige on the international scene — by making her a Knight of the Order of

Dannebrog. But ironically, when the company came to the United States for the first time in 1956, Volkova was with them for only a few days. She then had to fly back to Copenhagen for emergency surgery.

This, too, was turned to good purpose. For during her long, painful convalescence, she read and reflected and went through one of those precious times of accumulating insight so necessary to sensitive people, especially those who have taken on the responsibility of shaping the creative lives of others.

During the ensuing three years, several American schools invited Volkova as guest teacher. But finally, Robert Joffrey, whom she had met in Copenhagen, prevailed upon her to come for four weeks.

Again a challenge. She found the American dancers full of stamina, beautifully placed, and a fascinating mixture of national temperaments . . . what she called "a melting pot personality." Her approach had again to be malleated to their needs.

As for the American dancers, they fell in love with her. They were inspired by her artistry and disarmed by her simplicity. It is a simplicity that prevents her always from exaggerating her own importance.

For example, during her stay, the American Ballet Theatre performed one night at the Lewisohn Stadium. Volkova arrived on the arm of the Assistant Director of the Metropolitan Opera. As in Denmark, people began to circle about her. But a few tables away from where she was to sit, she spied three fifteen-year-old girls who had that day presented her with a gift after their class. She slipped away from her admirers, went over to the girls, and thanked them personally.

Volkova was tremendously stimulated by her stay. Virtually everything caught her fancy — the verse-writing elevator operator in the building where she taught — the Gauguin exhibit at the Metropolitan Museum of Art — Martha Graham in *Episodes* — Allegra Kent in virtually everything — the Sleeping Beauty Waltz played by Muzak in a restaurant — Tanglewood and Jacob's Pillow. In fact, her attachment to America became so immediate that she deferred her return flight as long as she could.

And Vera Volkova would like to visit America again. Perhaps she would even like to settle here. For, as she says, "Dance historians are preoccupied with yesterday. I care about the future."

THE END

Curtain Call Costumes, inc.
Box 583 — York, Penna.
Famous for Continuous Leadership in Ready Made Recital Costumes
Manufacturers & Designers

Start your Children on the Barre
Continue with Combinations
Finish with a Dance

Marlos Ballet Records
83-83 118 St., Kew Gardens 15, N. Y.

Lew Serbin
Since 1928
DANCE ART Co
171 - O'Farrell St.
San Francisco 2
WORLD FAMED INTERNATIONAL THEATRICAL BAZAAR

Style 188 —

DANSKINS
STRETCH NYLON TIGHTS
NOW, "THE BEST" COST NO MORE!

CHILDS' #65—Sm. (4-6) Med. (8-10) Lg. (12-14) $2.95 pr.
Blk, White, Pink, Red, Tan, Copen
ADULTS' #85—Average, Long, Ex-Long ——— $3.95 pr.
Blk, White, Pink, Red, Tan, Copen
Blue, Spruce, Plum, Peony

FASHIONS FIRST IN LEOTARDS
#188 ADULT SIZES ONLY (AS ILLUSTRATED) ——— $5.95
Adjustable V neck, long sleeves no zipper. Velvet ribbon can be adjusted to control depth of V opening and fullness at bosom.
Small (8-10) Medium (12-14) Large (16-18)
Black, Royal, Red (Other colors by order)

DANCE ART THEATRICAL SPECIALS
DANCE ART BALLET SLIPPERS
Pleated Soft Toe, Elk Soles
Black or White Kidskin
Narrow — Medium
BEST BUY!
ONLY
$2.95
All Sizes Men's 50c extra. Narrow, Medium Wide

FASTEST, MOST DEPENDABLE INTERNATIONAL MAIL ORDER SERVICE
Free Catalog to *Dance Teachers* only

LEW SERBIN'S DANCE ART CO.
171 O'Farrell St., St. Francisco, Calif.

Style No.	Size	Price	plus 4% Calif. tax	TOTAL $

Add 25c per garment for PP Ins. Fees. NO COD ORDERS
Name
Address
City Zone State

ARTTI RECORDS
1922 W. THIRD ST., SUIT 108, DANCE MART, LOS ANGELES 57, CALIF.

HOFFERT
Chicago Theatrical Shoe Co.

DANCE SUPPLIER TO THE STARS

Everything for the Dancer

MICHAEL KIDD

MICHAEL KIDD

World-renowned dance director, choreographer, producer for stage, screen and TV. Just completed DESTRY, new hit musical now on Broadway, New York City.

TEACHERS, TOO, know the honest value of Hoffert Shoes and dancewear. We proudly serve thousands of teachers from Coast to Coast and their students. May we serve you too?

Write for your NEW FREE CATALOG ALL ORDERS SHIPPED SAME DAY RECEIVED

HOLLYWOOD HEADQUARTERS
6816 HOLLYWOOD BLVD.
HOLLYWOOD 28, CALIF.

CHICAGO HEADQUARTERS
6 EAST LAKE ST.
CHICAGO, ILLINOIS

GOLDEN SHOPS in Greenwich Village

SHEER TIGHTS
Leotards - Tights
DANSKIN - HELANCA
BALLETS - NET HOSE
58 West 8th St., near 6th Ave.
Open Evenings
GR 7-3029

BALLET SOUVENIR PROGRAMS
2 for $1.00
(NYC Residents please add 3% Sales tax)
The handsome books sold in theatre lobbies. Many are collectors' items.
BALLET THEATRE: 1946-47, 1947-48, 1949-50, 1950-51, 1952-53, 1953-54, 1957-58
BALLET RUSSE DE MONTE CARLO: 1942, 1943-44, 1945-46, 1946-47
DANCE MAGAZINE, 231 W. 58 St., NYC 19

PROGRAM BOOK *(Cont. from Page 57)*

A productive source of advertising revenue is the directory of other artistic organizations in the community. Such a service would be appreciated by a dance audience, and it might inspire reciprocal interest and support. It would also serve as an incentive to potential advertisers or sponsors of a cultural nature. One such directory listed music teachers according to the instruments they taught.

Considerable care should be taken with the listing of board members and company sponsors. The natural inclination seems to be that of burying them in the back of the book, surrounded by polyglot advertising. But these individuals usually give much more to the company (in money, time and loyalty) than the space buyers by which they are surrounded. They deserve a place of honor.

Basic Design Elements

The format and design come from the art director's understanding and interpretation of the company. But certain rules are generally applicable.

The spatial quality of dance movement should be revealed in the layout or design of the pages. Remember that the drama of a shape, any shape, depends upon its linear quality — its relation to the space around it. And so, adequate margin space should be allowed.

Study good looking books, not magazines, and note the consistent and plentiful margin space. Do not be afraid of blank or "white" space. It will give dramatic contrast to the blocks of type and to the illustrative materials.

Allow for adequate spacing between the lines of type (this is called "leading"), and do not vary the spacing. This gives a uniform tone or color to the page.

The size, style and leading of the type should be consistent. This applies to the display type as well as to the text. Exceptions should be made only by a typographer who is aware of the pitfalls. Similarly, use a minimum of type faces or styles. Too many variants lead to complete anarchy in design and legibility. One of my most successful souvenir programs was set entirely in one type face — Baskerville.

The cover must have a kinship with the book as a whole. The individual pages must retain this kinship. Photographs may be consistent in tone texture, but the content of each will necessarily differ, as it

should. The consistent use of a type face and size, line and margin space, and column width or depth, resolves what might otherwise be utter confusion.

Do not be afraid to crop photographs, but take great care. Crop to give the maximum dramatic impact, but avoid the sensational. Silhouettes and air brush effects are costly and often detract, rather than add. A mediocre photograph, if properly cropped, can assume qualities lacking in the original. But an excellent photograph, improperly cropped, is useless.

Costs of Production

There are some basic rules which can help minimize the cost of production. One we have already mentioned. It is the consistent use of a type face, size, and leading. Another is the consistent use of a column width for text matter.

The selection of the type face is important. One that can be set by a linotype or intertype machine will be less expensive than the same type face set on a monotype machine. (The printer can be consulted about this.) A type face which must be set by hand will be exorbitant and should be avoided.

Proofread your copy carefully before sending it to the printer or compositor. Be sure it is double-spaced and legible. Retype it if necessary. Later revisions or corrections add unnecessarily to the cost.

Make certain your type specifications are clear. Go over them with the printer to be sure. The money you save will warrant it.

The reproduction process also merits study. Printing by letterpress necessitates the making of engravings for all photographs. Plate-making (though not engravings) is also necessary in photo-offset printing. But the conversion of the photographs into printing surfaces is easier, quicker, and less costly. Photo-offset is, however, not always equal to letterpress in quality.

Do not attempt to save by using a cheaper paper or stock. A dance program consists primarily of photographs, and the quality of their reproduction depends largely on the quality of paper on which they are printed. A good paper is only pennies more than a bad one, and the little that is saved is not worth it.

To quote from a *Peanuts* cartoon strip: "To live is to dance . . . to dance is to live." But season's end, your souvenir program lives forever.

THE END

DANCE SCHOOL TIME...

It's MAHARAM again this year for the unusual in ideas brimming full with style, originality, and exciting color in fabrics, trimmings, accessories and practice togs.

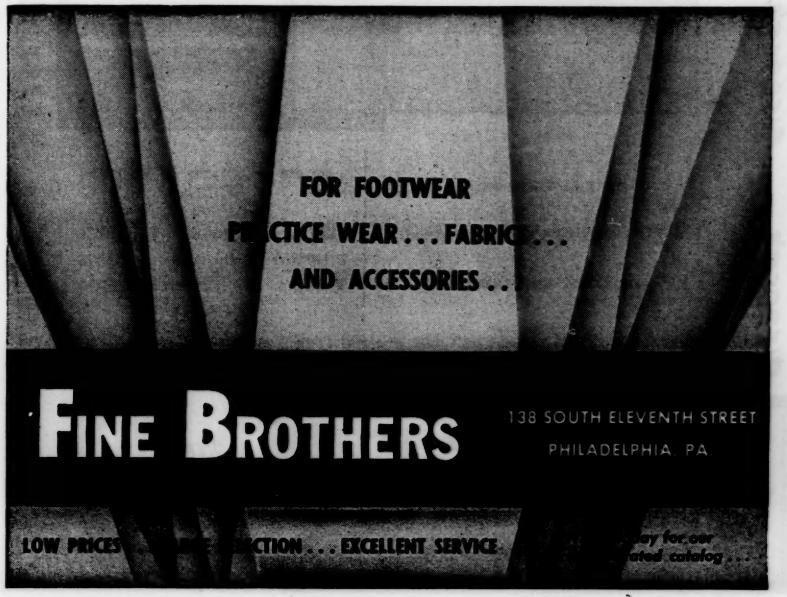
Get to know our designers — they'll be glad to help you with your problems and suggest color schemes for your forthcoming dance recitals.

THE HOUSE OF SERVICE

MAHARAM FABRIC CORPORATION

NEW YORK: 130 W. 46th St.
CHICAGO: 412-20 No. Orleans St.
LOS ANGELES: 1113 So. Los Angeles St.

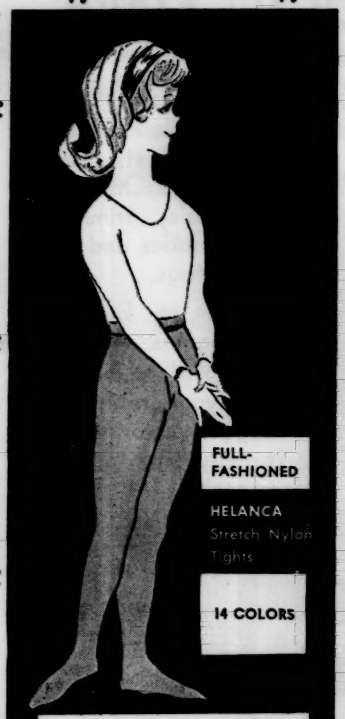
JACK MITCHELL — PHOTOGRAPHER
496 EAST 74th ST., N. Y. C. 21
AVAILABLE FOR REGIONAL BALLET ASSIGNMENTS
ROBERT PAVLIK — ASSOCIATE RE 7-5507



HERBET'S HERBET'S HERBET'S

Quality Dancewear at Lower than Ever Prices

● Shoes ● Leotards ● Belts ● Taps
● Tights ● Skirts ● Accessories



FULL-FASHIONED
HELANCA
Stretch Nylon
Tights
14 COLORS

Child's $2.95
Adult's $3.95

NEW

Colors:
Black,
Copen,
Red

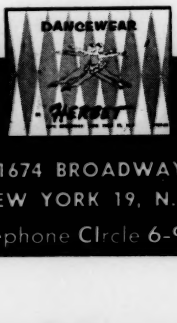
Child's $2.50
Adult's $2.95

Soft Toe Ballet
Black, White
Kid Pleated toe-elk sole
All sizes $2.95

DISTRIBUTORS FOR
DANSKIN®
Full Fashioned HELANCA Stretch Nylon
LEOTARDS AND TIGHTS

LARGEST SELECTION OF RECORDS IN U.S.A.
RUSSELL ● STATLER ● ARTTI
STEPPING TONES ● VELMO
KIMBO ● DANNY HOCTOR
CHOREO

SEND FOR OUR FREE NEW 40 PAGE
1960 ILLUSTRATED CATALOGUE



HERBET
DANCEWEAR

1674 BROADWAY
NEW YORK 19, N. Y.
Telephone CIrcle 6-9477

REVIEWS *(Continued from Page 27)*

But it was not only the leading performers who came alive in *Two Brothers.* The entire corps seemed to float free of the emotional nautilus that surrounded them in other works. They joined forces in movement that spoke from the heart. Of course the question immediately presenting itself was: Why was Mr. Morrice able to elicit this spontaneity and power of projection from the company, while Madame Rambert was not?

The final bill consisted of *Coppelia.* Like most of the other Rambert works, its scenic concept was dowager-like. The buildings of the first act were covered with curlicues, and their colors were a model of muddiness and disharmony. It was almost impossible to realize that the ballet was revived as late as 1957.

Jack Mitchell

Another British import was Peggy Van Praagh (2nd from left), former Asst. Dir. of the Sadler's Wells Theatre Ballet, who taught at Jacob's Pillow this summer. Here, at Ballet Rambert opening night party, she chats with Royes Fernandez (left) and Rambert co. members John Chesworth, Thelma Litster, Norman Morrice and Gillian Martlew.

It would be pretty difficult for adults to take *Coppelia* were it not for the role of Swanilda, which has a delightful sense of growth and technical challenge. It requires more than a soubrette. It requires a dancer who can be spirited and playful in the first act, bold and resourceful in the second act, and radiantly womanly in the third act. And Lucette Aldous managed all of these — with an exquisite quickness of hands and feet — with a proud set of her dainty head — and with a face like a child's at a morning window pane.

Unfortunately she did not have a Frantz to match her. Kenneth Bannerman was totally lacking in playfulness and humor, and his solo was virtually a shambles. Norman Morrice's Dr. Coppelius, like all of his mime roles, has made solid beginnings. But its honesty is not yet matched by nuance and flexibility.

The over-all performing quality — as

in *Giselle* — was one of directness and simplicity, but little fire. Again, Madame Rambert's salient personal trait had not been harnessed for her company.

Andre Eglevsky's Ballet Divertissements
Theatre-in-the-Park
July 15-17, 1959

In arranging his Ballet Divertissements, Andre Eglevsky fell heir to the fallacy that outdoor audiences are brief in their concentration span and fleeting in their emotional response. And so his program of nine small-scale works lacked the balance and pacing necessary to a satisfying evening of dance. But there were incidental rewards in the performing of the young artists recruited for the occasion.

New to us were William Dollar's *Pas de Six* and *Circus Life;* and George Skibine's *Clair de Lune*. The Skibine work was a sensitive choreographic reflection of the Debussy music. And Susan Borree and Eugene Tanner performed it responsively.

Mr. Dollar's *Pas de Six*, to music of Fauré, was hampered by rhythmic literalness. But it was brightly danced by Gretl Bauer, Eugene Tanner, Janet Morse, Ivan Allen, Linda Yourth, and Lawrence Rhodes.

As Mr. Dollar's *Circus Life* unfolded, with its animal trainers and their charges cavorting to the dated strains of Von Suppé, we could not at first decide whether the work was a parody on recital routines, or whether Mr. Dollar meant it. Even brilliant dancers like Melissa Hayden, Allegra Kent, and Andre Eglevsky could not illumine its banal patterns.

The most magical moment of the evening came with the *Sylvia Pas de Deux* for Melissa Hayden and Andre Eglevsky. Both dancers confronted the Balanchine choreography with undiminished affection.

Allegra Kent, Edward Villella, and Judith Green were delightfully matched in the *Paquita Pas de Trois*. Their fleetness gave the work a playful charm. But Mr. Villella and Miss Green fared less well in the *Bluebird Pas de Deux* because the variation, with its long horizontal patterns, did not comfortably adapt to theatre-in-the round.

The *Villagers' Dance* from *Giselle*, staged by Mr. Eglevsky after Perrot, found George Li's pliant style and warmth of projection ill matched to Susan Borree's lack of "yield."

Also included were William Dollar's *The Duel* for Lupe Serrano and Eugene Tanner and Balanchine's *A la Francaix*, broadly interpreted by Mr. Eglevsky and four assisting dancers. *THE END*

SHOPPING GUIDE

	Page
Books:	
British Ballet Org.	21
Chalif Publications	27
Cuban Dances	80
Dance Mart	27
Dance Notation	26
Dancing Cavalcade	72
Graded System	87
Music Publishers Holding Corp.	84
Tap Notation	66
N. Tsoukalas, Spanish Technique	66
Thalia Mara "On Your Toes"	17
Studio Management	87
25 Years of American Dance	88
Classified:	67
Dance Routines:	
John Clancy	80
Jay Dance Notation	13
Kathleen Kavanagh	66
Lehua Murphy	62
Mel-Day Ballroom	80
Rozanas	58
Donald Sawyer	80
Jack Stanly	60
Varady	66
Dance Footwear and Accessories:	
Advanced Theatrical	100
Barney's Dance Shoe	69
Baum's	18
Ben & Sally	70
Capezio	2
Chatila	67
Chicago Theatrical	90
Columbia Supply	85
Curtain Call Costumes, Inc.	89
Dancarama	85
Danskins	8
Dorothy Rehearsal Romper	85
Fine	91
Golden Shops	90
Herbert	92
Hinote	71
Hollywood Dancewear	62
Irene's	67
Kling's	83
La Ray	84
Loshin's	88
Mack's Taps	62
Maurice Danswear	71
Modern Youth	58
Quincon	84
Selva	99
Serbin	89
Star Costumes	66
Style Queen	87
Taffy's	68
Trep Art	86

	Page
Fabrics:	
Algy	58
Associated	87
Baum's	18
Dazian's	7
Fine	91
Kalmo	58
Maharam	91
Samuelson	58
Kate Shea	58
Miscellaneous:	
Ariel Davis	12
Custom Trophy	69
DM Binders	65
DM 1960 Calendars	14
Evyan Parfums	10, 11
D.M. Reprints	62
Firestone	86
Flatow (Photographer)	86
Freyman (Photographer)	70
Glodell (Castanets)	66
Lanvin Parfums	9
Mitchell (Photographer)	91
Russian Tea Room	17
H.W. Shaw (Gifts and Prizes)	66
Subscription Coupon	70
Records and Record Players:	
Artti Records	90
Califone	22
Choreo Records	15
Dance Records (Danny Hoctor)	85
Dance Record Dist.	66
Kimbo (Bob Kimble Routines)	62
Marlos Ballet Records	89
Newcomb Record Player	News
Plandome Records	82
Russell Records	58
Stanly Practice Records	60
Statler Records	70
Statler Records (H.B. Shaw)	66
Stepping Tones	21
Velmo Records	58
Windsor Ballroom Records	81
School Listings:	94
Teachers Dance Organizations:	
American Society	64
Chicago Nat'l Ass'n of D.M.	64
Dance Educators of America	64
National Academy of Ballet	64
Nat'l Ass'n of Dance and Affiliated Artists	19
New York Society	80

DANCE SCHOOLS

CALIFORNIA

Eva Lorraine (Mordkin) Classical Ballet
Director of the First Calif. Ballet Co.
18 W. Colorado, Pasadena
HO 9-8608, SY 3-4498

Joseph Rickard School of Russian Ballet
Home of So. Calif. Ballet Co.
Studio: 2520 W. 7th St.
Los Angeles *DUnkirk 4-7328*

Lemone Studio of Interpretive Ballet
Pasadena Studio—1702 Lincoln Ave.
Studios in Arcadia and Capistrano Beach
SY 4-7265

Michael Brigante Dance Studio
Ballet - Toe - Spanish - Tap
4167 W. 3rd St., Los Angeles *DU 8-8055*

New England Village School of Ballet
10323 Santa Monica Blvd. Studio 1
Los Angeles 25 *DUnkirk 7-0492*

SF Conservatory of Ballet & Theatre Arts
Beginner Thru Professional • Scholarship
U.S. Imigr. Approved for Foreigners
1638 Market St., San Francisco JO 7-3377

Victor Moreno Academy of Ballet
18323 Ventura Blvd.
Tarzana *DI 3-9345*

Michael Panaieff Ballet Center
Official School—BALLET CONCERTO of LOS ANGELES
150 North La Brea, L. A. 36, WE 3-9800

COLORADO

Florence Kessler School of Dance
Hope Moore, Associate
RKO Orpheum Theatre Bldg., Denver

Lillian Cushing School of Dancing
Maxine Williamson-Martha Carson-Assoc.
149 Marion Street, Denver

CONNECTICUT

Ballet Studio of Stamford—*Approved by S. Hurok World Famous Impresario*
Ballet for Beginners thru professionals
Jeannette Lauret, Director
14 Suburban Ave., Stamford *FI 8-9829*

FLORIDA

Georges Milenoff School of Ballet
Russian Technique
251 Palermo, Coral Gables *Ph. HI 85462*

Imperial Studios — *Cecchetti Method*
Member Nat'l Academy of Ballet
Palm Beach Towers, Palm Beach
TEmple 2-4774

Royal School of Dance
534 Chase Ave., Winter Park *MI 7-3010*
717 West Smith St., Orlando *GA 2-6303*

Thomas Armour — Ballet
2973 Coral Way, Miami *HI 6-2523*
8027 Biscayne Blvd., Miami *PL 7-4843*

GEORGIA

The Atlanta School of Ballet, *Under direction of Dorothy Alexander & Merrilee Smith*
Home of the Atlanta Civic Ballet
3215 Cains Hill Pl., N. W., Atlanta 5
Cedar 7-7872

IDAHO

Gossmann Academy of Dance Arts
Ballet, Tap, Acro, Ethnic, Ballroom
Sallye Gossmann, Dir., 1421 Benton
Idaho Falls

ILLINOIS

Armstrong-Reed Studio
Bernadine Hayes, Director
Ballet - Tap - Character - Hula
7002 N. Clark St., Chicago, 26 She. 3-9289

Bentley Stone-Walter Camryn
School of Ballet
185 W. Madison St., Chicago 2

Betty Gour
Ballet — Character — Tap
Singers' Classes — Professional Classes
20 E. Jackson Blvd., Chicago 4

Charles Grass School of Dance
Cosmopolitan School of Music—Dance Dept.
410 South Michigan Ave., Chicago 5

Dancers Studio *Approved by Veterans*
Ballet - Spanish - Modern - Jazz
879 N. State, Chicago WH 4-3677 DE 7-8207

Edna L. Mc Rae School of the Dance
410 South Michigan Ave., Chicago 5
Webster 9-3772

North Shore Academy of Dance & Theatre Arts: *Veteran Approved*
1054 W. Wilson Ave., Chicago 40

Ruth Page
135 So. LaSalle St., Chicago

John Petri Ballet School
Ballet — Character — Interpretive
218 S. Wabash Ave., Chicago

INDIANA

Academy of Ballet & Related Arts
Nadine Thornton, Artistic Director
"Ballet Etudes," Concert Ensemble
527½ South Miami, Elkhart

Jordan College of Butler University
Baccalaureate Degrees
Complete Dance Dep't — Indianapolis 2

IOWA

Betty Mae Harris School of Dance
Member of: CNADM, DEA, DMA
Boone & Perry

KANSAS

Midwest Dance Association Studios
Aline W. Rhodes, Director
320 N. Erie *Phone 4-1039*

MASSACHUSETTS

Alicia Langford Boston Ballet School
Complete Classical Training
93 Mass. Ave., Boston *CO 6-5015*

Boston Conservatory of Music
Dance Dept., Jan Veen, Director
Modern—Ballet—Composition—Style
Academics—B.F.A. Degree
26 Fenway, Boston

E. Virginia Williams
New England School of Ballet
Complete Classical Ballet Training
American Jazz — Spanish
186 Massachusetts Ave., Boston *CI 7-7927*

MISSOURI

Flaugh-Lewis School of Dance
All Branches of The Dance
1111 E. 62nd St., Kansas City *HI 7434*

Myldred Lyons Studio of the Dance
Ballet - Tap - Acrobatic
RKO Missouri Theatre Bldg., Kansas City

Stanley Herbertt Ballet Arts Academy
6362 Delmar Blvd.
St. Louis 5

NEW HAMPSHIRE

New Hampshire Civic Ballet Co. School
Troy Howard — Director
Central Office — Plymouth

NEW YORK

The Ballet Stage
Faculty — Harry Asmus - Olga Tavolga
265 W. 54 St., N.Y. 19 *CO 5-9320*

Eve Gentry
Technique-Improvisation-Concerts
242 W. 56 St., NYC OX 7-6074, CI 5-9541

Helen Veola
Spanish and Flamenco
234 West 56th Street, NYC *CO 5-1328*

Jay Dance Notation—*class or private lessons, home-study course*
Leticia Jay, 10 E. 85 St., NY 28, RH 4-7588

Modern Dance School, YM & YWHA
Lexington Ave. & 92nd St., N. Y. 28
AT 9-2400

Professional Children's School
Est. 1914 Grades 1-12 Hours 10 AM-2 PM
132 West 60 St., N.Y. 23 Tel. JUdson 2-3116

Stella Adler Theatre Studio
Classes in Acting Technique
150 East 39th St., N.Y. 16 MU 5-5845

OHIO

Anneliese von Oettingen School of Ballet
Ballet - Character - Acrobatic - Tap
2461 Madison Rd., Cincinnati 8, EA 1-0311

Josephine and Hermene Schwarz
Ballet and Modern Dance
Memorial Hall, Dayton *BA 3-1542*

OKLAHOMA

Kotche's School of Ballroom Dancing
416 N. Hudson
Oklahoma City

Robert Bell School of Ballet
Former Soloist "Original Ballet Russe"
3221 No. Classen Blvd., Oklahoma City

TENNESSEE

Jane Shillinglaw
School of Ballet
1507 21st Ave. S., Nashville

VIRGINIA

The Emilie Bearden School of Ballet
349 Warwick Road
Newport News, Virginia

Sullins College — School of Ballet
Combines Liberal Arts Education with Classical Ballet. A.F.A. Degree
Besa Sklarsky, Director
Bristol

WASHINGTON

Ivan Novikoff School of Russian American Ballet—*Student residence, Summer courses*
606½ Union St., Seattle

CANADA

Elizabeth Leese Studio
Classical Ballet and Modern Dance
326 Victoria Ave., Westmount, Montreal

PORT-AU-PRINCE, HAITI

Haitian Institute of Folklore & Classic Dance
Lavinia Williams, founder-teacher
Voodoo, Ballet, Tap, Ballroom, Teacher's Trng & "Haitian" Dance Magazine, Box 1221

(Continued from Page 6)

were honor guests to see native dances of Spain, Brazil, Greece, Bolivia, China, Mexico, Ireland, Peru, Japan, Colombia, Scotland, India, Venezuela, Korea, Thailand, Panama and the United Arab Republic. Also represented was the 50th state, Hawaii. Program was arranged by Patricia Mauldin, Dir. of Public Relations for the Hotel Shoreham.

DMA officers for coming year: **Marie Laurent Lasseigne**, Pres.; **Homer Babb**, 1st VP; **Delores Hagwood**, 2nd VP; **William Royal**, 3rd VP; **El Warner**, 4th VP; **Heston Beaudoin**, 5th VP; **Leroy Thayer**, Sec'y.; **Lorraine Abert**, Treas.; **Doris Weber Zna**, **Doris Gibbons**, **Adelaide Courtney**, directors.

Election results from convention of **Chicago Int'l Assn. of Dance Masters: Adele Artinian**, Pres.; **Marie Buczkowski**, 1st VP; **Betty Mae Harris**, 2nd VP; **Edna Christensen**, Sec'y-Treas.; **Elisa Stigler**, Principal; **Rose Dentino**, Sgt-at-Arms; **Minette Bushman**, **Don Ford**, **Leo Kehl**, **Dorothy Cameron**, **Catherine Cromwell**, directors.

American Society of Teachers of Dancing election results: **Aline Baer**, Pres.; **William H. Souder**, 1st VP; **Helen Merrill**, 2nd VP; **Louise Kelly Bailey**, Sec'y.; **Catherine M. McVeigh**, Treas.

Final convention of the summer season is that of **Associated Dance Teachers of So. Calif.** (DMA Club # 1), Sept. 4-7 at the Statler Hilton in L.A. Faculty: **Margaret Baker**, **Delores Blacker**, **Buster Cooper**, **James & Olive Cullip**, **Trinidad Goni**, **Bill & Suzette Lane**, **Ray & Corrine Leslie**, **John Morton & Jill Weston**, **Vernon Russell**, **Audrey Share**, **Katherine Sheehy**, **Judith Sproule**, **Oleg Tupine**, **Dorothy Williams**, **Imogene Woodruff** . . . **George Frescher** gives a demonstration of **Boris Kniaseff's** new method of teaching ballet barre with pupils lying on the floor at the Sept. 27 material session of **DMANYC** chapter at the Sheraton-McAlpin.

CHICAGO NEWS

Tania Karina & Oleg Sabline gave their "L'Echarpe" a few perfs. July 17 at the Int'l Trade Fair. The ballet is based on Oscar Wilde's "Birthday of the Infanta" and choreographed by **Peter Van Djik** to music by Semenoff. Miss Karina danced the little Princess, Miss Sabline the Dwarf & **Helenka Devon** the Princess' attendant. Prod. was of particular interest here, as **Adolph Bolm** choreographed the same story to a score by the late John Alden Carpenter for the **Chicago Opera Ballet** in the '20's. Then Bolm portrayed the Dwarf and a teenager named **Ruth Page** danced the Infanta.

A good part of the dance events planned for the Pan American Festival fell through, including the **Chilean Ballet** because the Congressional subsidy provided only for athletes. (The US way of letting the arts finance themselves is incomprehensible to foreigners — and to some US citizens.) Dance for the Festival was finally boiled down to include the **Ballets de San Juan**, Puerto Rico. Founder-dir. **Ana Garcia**, 12 dancers & 2 pianists were to premiere "Cuando Las Mujeras," choreographed by Miss Garcia. Cancellation of the **Ballet de Belles Artes** from Mexico, was the result of some well-intentional advice that a one-week engagement in a large opera house would be flirting with disaster in a community which had just seen the **NYC Ballet**, the grandiose Russians & a fortnight of free shows at the Int'l Trade Fair with **Ximenez-Vargas Co.**, **Jean-Leon Destine**, **Bashkar**, Karina & Sabline, etc.

Ballet Guild of Chicago is to perform in the 8th St. Theatre Sept. 27 (mat.). Program will include "Theme," by **Charles Beckman**, "L'Arlesienne," by **Etta Burg**, "Soliloquy for a Dancer," by **Berenice Holmes**. Added feature will be a pas de deux by **Ruth Ann Koesun & John Kriza**. For the 1st time the Guild will use an orchestra (dir. by Neal Kayan).

Pan American activities at the Public Library will include a talk by **Maria Tallchief** on "Dance as an Int'l Language" . . . **Abilia Lamont**, a beautiful girl who does Calypso dances & acrobatic adagio, is back at the Blue Angel. She began her career as a Flamenco dancer and once refused a movie role with Marlon Brando, fearing it would interfere with her dance career and that of her husband, **Christian Lamont**, who has a dance act . . . **Richard Zelens** did very well in the featured dance role in the Music Theatre's "Most Happy Fella" . . . Japan's **Takarazuka Dance Theatre** appears in the Opera House Sept. 10-13.

ANN BARZEL

HOLLYWOOD AND LAS VEGAS

Columbia has signed **Marie Ardell**, **Jonnie Paris**, **Marjorie May**, **Phyllis Planchard**, **Joan Haig & Barbara Haig** for "The Gene Krupa Story." These dancers will act as well as dance . . . **Josephine Earl** will choreograph the 20th Century-Fox film "Hound Dog Man," starring Fabian . . . "Can Can" is well under way on the Fox lot. Choreographer **Hermes Pan** cast **Marc Wilder** as Adam in the big Garden of Eden ballet scene. **Alex Plasschaut**, **Buddy Ryan**, **Gino Malerba** & Wilder are to be featured in "Apache" with **Shirley MacLaine**. Dancers **Ruth & Jane Earl**, **Vera Lee**, **Lisa Mitchell**, **Chris Carter**, **Darlene Daye**, **Wanda Shannon**, **Laura Fraser**, **Carol Bryan & Wilda Beiber** have run-of-the-picture contracts . . . **Marc Platt** has finished choreographing a closed circuit TV show with dancers **Carey Leverette**, **Douglas Christopher**, **Fred Hansen**, **Robert Cole**, **Frank Miller**, **Paul Reese**, **Joe Paz**, **Herman Boden**, **Ila McAvoy**, **Edna Ryan**, **Jean Goodall**, **Alicia Krug**, **Marjorie Bair & Joet Robinson**.

Dianne Robb & Guy Chandler, dance team, are to return to the local "Let's Dance" TV show . . . **Jonathan Lucas** will stage and appear in a West Coast "Say Darling" with Lisa Kirk and dancers from her act, **Jack Moore**, **Charles Gray**, **Jimmy Brooks & Jerry Rush**. Lucas is also doing the forthcoming Jimmy Durante TV spectacular . . . **Bonnie Hunt**, well known **Donn Arden** dancer-asst., is to stage another Industrial Show at the Statler, featuring **Jack Mattis** . . . For the recent taping of the Dec. **Gene Kelly** TV show **Jerry Antes** assisted & **Leona Irwin** danced-in for **Carol Lawrence**, guest star. **Herb Lurie**, **Maurice Kelly**, **Bill Chatham**, **Rudy Del Campo**, **Robert Street**, **Ronny Martin & Jimmy Huntley** will be seen on the show also . . . **Mark Alden**, currently in the "Billy Barnes Revue," is being TV-tested for a series.

Erik Cooper & Del Burnett are opening a new dance school in Santa Monica . . . **Lotte Goslar & Co.** have left for 3 mos. in Europe . . . **Debra Paget** is back in town after appearing in "Pajama Game" in Chicago. Miss Paget is to do a musical at Columbia soon . . . The Dance-Drama Dept. at UCLA recently presented a scene in dance form from "Cat On A Hot Tin Roof," choreographed by **Ron Jones**. On the program "Portraits in Grease Paint", the main attraction, was danced by **Don Bane**, **Curtis Brown**, **Carol Goodheart**, **Brian Hansen**, **Mary-Robin Redd & Pat Risk** . . . **Hal Belfer** is staging the new Tony Martin act . . . The **Red Skelton Dancers** (Jerry Antes, **Bob Street**, **Herb Lurie**, **Joel Friend**, **Minna Vaughan**, **Barbara Clark**, **Peggy Gordon & Jean Kelly**) are doing a film at Desilu, dir. by **Jackie Boyle**.

LAS VEGAS: The big news in Las Vegas is the reopening of the Venus Room in the New Frontier Hotel, with Steve Parker's "Holiday in Japan" prod., conceived & produced in Tokyo. (Parker is Shirley MacLaine's spouse.) Staging was by **Paul Godkin** and dance highlights, **Rio Taniuchi** & the **String Bros.** . . At El Rancho Vegas, the new "La Nue Eve" prod. features **Les Girls Des Paris** & dancer-singer **Janine Cairo** . . . **Allen Conroy & Marya Linero** are featured in the Frankie Laine show at The Dunes . . . **Barry Ashton** has set the new Gloria DeHaven act at the Flamingo . . . **Camille Williams** (ex-sec'y to Debbie Reynolds) assists **Dan Dailey** on his new act for the Sahara. **Elaine Dunn** is in on the act too . . . The Thunderbird features "Ecstacy on Ice" (a deep-freeze adults-only show), with the dancer-skaters of the **Alfredo Alaria Co.**, **Gerard Sety**, **Margie Lee**, **Marion Conrad & Beverly Richard**. **George Arnold** staged this show . . . The **Bob DeVoye Trio** replaces **Chiquita & Johnson** at the Tropicana this month . . . **Mary Doyle** portrays "Cinderella" in the new Sonia Shaw prod. no. at the Sahara. **Dale Babcock & Cathy Stuart** have main dance roles.

ROY CLARK

SOUTHERN CALIFORNIA NOTES

Maria Tallchief was recently honored at a reception given by the **So. Calif. Ballet Guild, Inc.**, held at the posh Sheraton-West. Ballet & folk soloists from the **Russian Festival of Music and Dance** were guests. Additional int'l flavor was brought by foreign-born US dancers **Paul Petroff**, **Taina Elg**, **Rosemary Velaire**, **Adriano Vitale**, **Oleg Tupine & Michel Panaieff**, who greeted the Russians in their own tongue. **Nana Gollner** spoke of tour days with Miss Tallchief, who was later presented with flowers . . . **David Lichine's** new choreography for "Carmen" was enhanced by strong solo perfs. by **Mary Gelder & Barbara Lloyd**. **Victor Moreno** partnered both dancers. **Los Flamencos (Delores y Romero & Teodoro y Maria Morca)** provided welcome Spanish authenticity. Group choreography, however, seemed confused and unintegrated, partly because of the enormous size of the Bowl stage . . . **Jean Averie**, **Don Eryck**, **Susan Jensen**, **Penelope Lagies**, **Gene Marinaccio**, **Alan Riley**, **Gloria Snyder**, **Patti Uyemura**, **Joyce Williamson & Kasana Wojcik**, after appearing at the Greek Theatre in "Coppelia," went to Cuba at their own expense to audition for **Alicia Alonso's Ballet de Cuba**. **Vanya Mishvek &**

TECHNIQUE BOOKS BY EILEEN O'CONNOR

$2.50 each — 3 for $7.00

(NYC Residents please add 3% Sales Tax)

Ballet technique fully illustrated by famous dancers.

FLEXING FOR BALLET — exercises to reduce tension and increase strength.

ELEMENTARY FULL POINT TECHNIQUE — arabesque, extension, turns.

INTERMEDIATE FULL POINT TECHNIQUE — combinations, variations, and simple classes.

Each book hard covered.

DANCE Magazine, 231 W. 58 St., NYC 19

David Sutherland may follow.

9-yr-old **Dianna Reese** of the **Tupine-Clare Ballet la Jeunesse** played Clara with 11-yr-old **William Clifford**, a **Kathryn Etienne** student, as her partner in the visiting **NYC Ballet's** "The Nutcracker." 60 other local dancers were pupils of the **American School of Dance, Brownee Brown School, Beverly Hills Academy, LeMone Studio, Barbara's School of Dance, David Lichine School of Ballet, Michel Panaieff Ballet Center, Arnold Tomon, Joseph Rickard, Virginia Rose Dancing Academy, Burch Holtzman, Alice Ashford, Dance Workshop, Joyce Coles, Paul Petroff, Joan Swor, DeRea School of Dance and the Valerie Silver Theatre Arts Foundation.**

Alma Hawkins, head of UCLA dance activities, lectured on "Dance in Calif." Artists discussed included **Lola Montez, Isadora Duncan, Lester Horton & Edward Muybridge**, whose photos were the 1st camera analysis of dance movement. On the premise that **Martha Graham, Doris Humphrey & Charles Weidman** began their **Denishawn** careers while the school was located in L. A., Miss Hawkins pointed out that American modern dance was conceived in Calif. **Sandi Conant, Joan Nicholson, Stella Nakadate, Carol Smith, Dolores Hatton & Jean Pyatt** danced on the 2nd half of the program.

Dance Alliance presented the West Coast premiere of Graham's "Appalachian Spring" on a program of modern dance films . . . **Elsie Ivancich-Dunin** directed the 1st UCLA Int'l Folk Dance Festival, which filled Royce Hall. Partnered by **Vince Evanchuk**, she was well received in a lovers' duet from the Ukraine. Miss Dunin appeared with **Tanec**, the Yugoslav Nat'l Folk Dance Co. Evanchuk, as fine a folk dancer as is seen in this area, performed delightfully in a group dancing the **Moiseyev** Quadrilles . . . **Angiola Sartorio** presented **Rhoda Winter Russell** in a lecture-demonstration on movement therapy at her Corona Del Mar Int'l School. Miss Winter authored the Motion & Emotion article (Dance Magazine, Aug., 1958) . . . **Joseph Rickard's So. Calif. Ballet** made its 2nd annual appearance at Ramona Bowl, Hemet, dancing "Pagliacci," "Cinderella" & "Ballet Russe" . . . **Laszlo Jilly's** partnering was a notable feature of **LeOla D. Stone's Jr. Ballet Theatre** perf. at Reseda HS. "Sylphides," "Graduation Ball" & the Princess Aurora dance from "The Sleeping Beauty" were accompanied by a full orchestra. **Roberta Swing, Patsy Norman, Paul Maure, Vicki Lewis** & 2 pre-teenagers, who danced Red Riding Hood & a lively Wolf, added to the excitement . . . **Penelope Lagios, Jacquelyn Gregory, Patience Valentine & Richard Meredity** were the principal dancers in the annual **Ballet Celeste** (of San Francisco) appearance at Redlands Bowls. This worthwhile group should be seen in L. A.

May O'Donnell & Co. omitted "The Queen's Obsession" from their UCLA perf. It would have provided a welcome accent between "Drift" & "Suspension." Choreography throughout had too little distinction between male & female movement. "Dance Sonata No. 1" wore the dancers out with repeated small leaps, depleting energy for large and exciting ones. Miss O'Donnell was at her liveliest in "Legendary Forest," performed to music by L.A.'s composer Eugene Hemmer. Perfs. by **Mabel Robinson, Dudley Williams & Raymond Segarra**, on vacation from **Ballet Russe de Monte Carlo**, warrant mention . . . Greer Garson took Leonard Sillman to see **Carl Tressler** at Casa Manana. As a result there are tentative plans for him to appear in the next "New Faces" . . . **Lynda Heitz**, a **Jan Darian** student, is working this summer with **Muriel Stuart** at the NYC **School of Amer. Ballet** . . . "West Side Story" dancers who were partially dance-trained in L.A. include **Gary Scharff, Barbara Richman, Devra Korwin, Thomas Hassen & Larry Kert** . . . Accidentally excluded from the list of **L.A. City Ballet** dancers appearing in the **Bolshoi Ballet's** "Romeo and Juliet" at Shrine Aud. were **Marjorie Landis & Joanne Rettie** . . . **Miriam Schiller** is auditioning dancers for her Cabaret Concert-theatre. Her recent dance version of "Lady In the Dark," in which she starred with **Don Weismuller**, was so successful that a dance episode will form the major part of all future programs.

JOHN DOUGHERTY

SAN FRANCISCO AREA NEWS

The **San Francisco Ballet** gave 2 perfs. to capacity audiences at Red Rocks, Colo., sponsored by the Denver Symphony, and an appearance Aug. 2 at Sigmund Stern Grove, S.F. Earl Murray, conducted the orchestra for these perfs. but leaves the co. in Sept. to become conductor for the San Diego Symph. (He was former asst. conductor of the S.F. Symph.) Co. was scheduled to appear in San Rafael for the Marin Music Chest series Aug. 30 . . . S.F. Ballet soloist **Tillie Abbe** is engaged to marry Ralph Wilson, whom she met at a party for the **Bolshoi** dancers, in Nov.

Philip Chatfield, of the **Royal Ballet**, guest-taught at the **Sergei Temoff** School in S.F. in July . . . **Patricia Williams'** ballet students gave 4 Aug. perfs. in San Leandro for the benefit of emotionally disturbed children, with whom Miss Williams has worked successfully in dance therapy . . . **Ruth Beckford & Co.** offered 2 perfs. of Haitian & African dance at Hertz Hall, U. of Calif., Aug. 13 & 14. New dances created from Miss Beckford's observations in Haiti were introduced . . . **Ronald Davis** is opening a mime studio in S.F. in Sept. He gave June perfs. at the Encore Theatre . . . **La Mariquita & Chinin de Triana** have been featured in the floor show, part of a benefit horse show & fiesta at Atherton . . . **Spencer Barefoot** has booked **Ballet Gala** for Oct. 14 and the **Robert Joffrey Theatre Ballet** for Nov. 6, among other attractions for S.F. Meanwhile, William King has announced the **American Ballet Center Co.**, dir. Robert Joffrey, for Mar. 20 on the Calif. Civic Music & Arts Foundation Series. (Joffrey now directs 2 groups, the Theatre Ballet & the American Ballet Center Co.) King also has **Jose Greco** set for S.F. & Oakland and **Shai Ophir**, Israeli mime, for S.F. **Roberto Iglesias** is slated for the Berkeley Concert Assn. series, and **Ballet Russe de Monte Carlo** & Iglesias will perform on the San Jose Music & Arts Foundation agenda.

CLIFFORD GESSLER

NEWS FROM WASHINGTON, D.C., AREA

The **Russian Festival of Music & Dance** gave 3 perfs. Aug. 16-18 . . . **George Tapps**, pioneer in "tap ballet," & Co. started a 2-wk engagement at the Shoreham Terrace Aug. 18. His "Born to Dance" show features **Vivian Burns, Don Bonnell, Joe Russell, Marene DiNapoli & Tapps** . . . **Elizabeth Eade Toulmin** of the **Arlington School of Ballet** has been appointed Regional Organizer for the Washington-Virginia-Maryland area for the **Royal Academy of Dancing**, London.

Elizabeth Burtner will take a sabbatical leave from George Washington U. the 2nd semester. New to the staff and to Washington will be Joseph Ott, composer-accompanist, also to be associated with **Erika Thimey's** & other local studios . . . **Miss Thimey** has been teaching at the **Martha Nishitini** Studio in Seattle. News from the Thimey studio includes plans for an Eastern fall tour of the Children's Dance Theatre, a year in Havana for **Claire Mallardi**, and the return of **Yvonne Parker** to No. Carolina after a year of teaching & dancing in Wash . . . **Rona Sande** joins **Meriam Rosen & Evelyn Loheoffer** on the dance staff at Mt. Vernon Jr. College in Sept.

VIRGINIA FREEMAN WEIL

LONDON DATELINES

London's Festival Ballet opened a long summer season at Festival Hall July 14, with attention directed to **Noel Coward's** 1st ballet "London Morning." The ballet, for which Coward created

theme & music, takes place outside Buckingham Palace and has all the subtle appeal of a garish "Come to Britain" travel poster. There is no real story, just a parade of stock British stereotype characters — a London bobby, scarlet-jacketed guardsmen, schoolgirls, teddy boys, city business men & an American tourist complete with camera & flashbulbs. A slender love interest is provided by an English sailor boy and a beautiful American girl. A finale with the cast gathered on stage frenziedly cheering the impending arrival of the Royal Family is the ballet's climax (if that is the word for it).

Music is moderately tuneful but completely undistinguished, and the theme seems hackneyed with cliches. The ballet has the aura of a British style TV spectacular, and it was, in fact, sponsored by a TV co. **Jack Carter's** choreography proved as adroit as circumstances permitted; William Constable's scenery was drearily efficient. Best perfs. came from **John Gilpin** as the Sailor & **Jeannette Minty** as his American girl-friend. The 1st night audience enjoyed itself, but the next day's press reports were less enthusiastic.

Although this was a far from auspicious opening for the Festival Ballet's 10th Anniversary season, the troupe as a whole is dancing better than last year. The roster has been considerably strengthened by the return of **Toni Lander**, who reveals stunning dancing in "Etudes" (in which her effortless virtuosity was well-matched by Gilpin) & "Napoli." **Carla Fracci**, a La Scala ballerina guesting with the co., combines a pleasing personality with solid technique and stylish presence. Thus far she has been seen only in "Les Sylphides" & a pas de deux, but she is scheduled to appear in "Giselle." Other guest artists scheduled for later in the season include **Alicia Markova, Yvette Chauvire, Wladimir Skouratoff & Beryl Gray** who will make a special apperance for the Birthday Gala Sept. 10.

It now seems certain that the **Jerome Robbins Co.** will play a brief London season after its Edinburgh Festival perfs in early Sept . . . The **National Ballet of Finland & Jean Babilee's Co.** will also have engagements later . . . **Maryon Lane**, wife of **David Blair** (both **Royal Ballet** soloists), is expecting a baby and has consequently withdrawn from the co's summer season which opened Aug. 17 at Covent Garden.

CLIVE BARNES

NEWS FROM FRANCE

The Theatre des Nations brilliantly closed its 3rd season with the July 15-19 perfs. of **Jerome Robbins' Ballets: USA.** Both the theatre & dance worlds warmly applauded one of the most original of the young choreographers, and shortly afterward he was awarded the Jeune Critique Prize, uncontested, for choreography. After "Moves," a sort of study notebook in which Robbins silently sketches different combinations of lines, "New York Export op. Jazz" was especially pleasing in its interesting use of modern dance rhythms, in the perfect cohesiveness of its ensembles and, above all, in its inimitably American character. The pas de deux between **Wilma Curley & John Jones** and the finale seemed especially interesting. "Afternoon of a Faun," in a version much more musical than that of **Nijinsky**, had already been seen in Paris when it was presented by the **NYC Ballet** with **Tanaquil LeClercq & Jacques d'Amboise.** The current version could not make one forget their endearing interpretation. In contrast with this delicate work was "The Concert," which abounds in amusing inventiveness. The parodies on **Fokine, Balanchine & Massine** were particularly appreciated.

On the eve of the **Paris Opera Ballet** vacation **M. Julien**, the new administrator, permitted several artists to be seen in roles not usually identified with them. Because of this plan, one was able to compare 2 new Giselles. **Christiane Vaussard**, partnered by **Leon Anien**, did her very best. Her sincere but unexciting interpretation was eclipsed by **Josette Amiel**, who gave the young peasant maid an entirely plausible coquettishness. Although she was a little cold in the mad scene, she established a continuity with the 2nd act . . . **Claire Motte** made her debut as the Queen of the Willis. The nobility and purity of her style were again manifest . . . Following in the footsteps of **Tamara Toumanova & Nina Vyroubova, Claude Bessy** performed Phedre for the 1st time. She danced the role with assurance, but she is not especially suited to it. For it requires a tragic sense and an exceptional authority. In contrast, **Jacqueline Rayet** brought a youthful grace to the role of Aricie, while **Alexandre Kalioujny** was a majestic Thesee . . . **Attilio Labis** presented the role of Apollo in "Entre deux Rondes" with a rare plastic beauty and a virile spontaneity. He can be favorably compared with **Michel Renault** who has been suspended from the Paris Opera for 3 mos. for disciplinary reasons . . . **Massine's** "La Symphonie Fantastique" was felicitously restaged under the firm direction of **Gerald Mulys.**

The Design Dept. of the Louvre presented a summer exhibit devoted to 17th & 18th century dance & theatre in France . . . **Jean Babilee** & his co. of 16 dancers, headed by **Claire Sombert & Gerald Ohn**, left for Rio de Janeiro & Sao Paulo. They were due to return in time for the Edinburgh Festival.

While carrying out their August season, in Deauville, the **Int'l Ballet of the Marquis de Cuevas** rehearsed a version of **Musset's** "On ne Badine pas avec L'amour." Choreography is by **Serge Lifar** and leading roles are scheduled for **Nina Vyroubova, Genia Melikova & Georges Goviloff.**

The 5th annual Terpsichore Prize, established by **Alicia Nikitina** in the memory of **Diaghilev**, was given to **Andrea Link** of Hamburg & **Anne-Lise Ibazien** of Algeria. Certificates of merit went to 11-yr-old **Hanh** & 9-yr-old **Hoan Pham-Thi** of Viet-Nam.

MARIE-FRANCOISE CHRISTOUT

NEWS FROM DENMARK

The season's biggest event occured at the Tivoli Pantomime Theatre Aug. 15 when **Niels Bjorn Larsen** presented his new version of the 110-yr-old Bournonville ballet "The Conservatory" (also called "Matrimonial Advertisement"). Out of this charming ballet, which has not been given in entirety for many years, emerged a most attractive pantomime. Leading parts were danced by **Erik Bidsted, Oda Hvid, Lisa Kaeregaard, Hanne Gemzoe** & 12-yr-old **Diana Bjorn Larsen.** Elvi Henriksen arranged the original music by Paulli & Bjorn Wiinblad was responsible for decor & costumes.

The Trivoli Variete, a new establishment catering to an int'l public, included in its July program **Kirsten Simone & Henning Kronstam** in a pas de deux from "The Sleeping Beauty." Later they were replaced by dancers **Inge Sand & Frodbjorn Bjornsson** performing a pas de deux from "Coppelia."

"Never in my life had I seen Spanish dance performed so well, so I hastened to secure the man — and then he turned out to be Danish!" With these words **Jose Greco** introduced his Danish ballet master **Paul Haakon**, who returned to his native country for the 1st time in 26 years. In the meantime he had been associated with some of the world's best known ballet co's. The Greco Co., old favorites with the Danes, opened July 14 at the New Theatre in Copenhagen. What was to have been a 3-wk season was extended because of enthusiastic press notices and Spanish Fever-stricken citizens . . .

DANCE PICTURE ALBUMS

$1.00 Each

(NYC Residents please add 3% Sales Tax)

Sets of exquisite dance photographs. Each contains five separate pictures, ready for hanging.

Album #1 — Five Ballet Portraits: Maria Tallchief & Frederic Franklin • Igor Youskevitch • John Kriza • Margot Fonteyn • Radio City Music Hall Ballet.

Album #2 — Varied Dance Portraits: Alicia Alonso • Martha Graham • José Limón & Co. • José Greco • Paul Draper.

Album #3 — Favorite Film Dancers: Gene Kelly & Vera-Ellen • Fred Astaire • Marge and Gower Champion • Ray Bolger • Moira Shearer in "Red Shoes."

Album #4—Great Moments in Ballet: Pavlova in "The Dying Swan." Danilova and Massine in "Gaité Parisienne". Nijinsky and Karsavina in "Spectre de la Rose" • Markova & Dolin in "Giselle" • Original cast of "Fancy Free."

DANCE Magazine, 231 W. 58 St., NYC 19

Chances are good that **Jerome Robbins'** "West Side Story" will be shown at the Falkonercentret in Copenhagen in Nov. or Dec.

Many choreographic failures in Danish ballets during the past few seasons have not discouraged **Kirsten Ralov & Lizzie Rode** who will both make their debuts as choreographers with "Kameliadamen" ("La Dame Aux Camelias") & "Ballet in D," respectively. The season at the Royal Theatre will include new ballets by **Birger Bartholin, Erik Bruhn, Birgit Cullberg & Harald Lander.** Last season's prods. to be repeated will include "Apollo," "Chopiniana," "Concerto Barocco," "Fanfare," "Coppelia," "Miss Julie," "The Moon Reindeer," "Harlequinade," "Giselle," "Night Shadow," "La Sylphide" & "Romeo and Juliet."

SVEN SORGENFREY

NEWS FROM GERMANY

Krefeld's 3rd **Int'l Summer Academy of Dance** drew the customary contingent of some hundred dancers from Germany & abroad, as well as a staff of internationally reknowned teachers. **Victor Gsovsky** of Paris, **Nadine Nicolaeva-Legat** of London, **Lia Schubert-Lonnert** of Stockholm, & **Lotte Sevelin** of W. Berlin taught classical ballet; **Dore Hoyer** of Hamburg taught modern dance; **Jose Udaeta** of Barcelona taught Spanish dance; **Dr. E. Lugossy** of Budapest taught Eastern folklore; and NYC's **Walter Nicks,** undoubtedly the most sensational discovery of the Academy, taught jazz.

Nightly lectures by German writers connected with dance were given. The 2-wk session ended in a demonstration program of short pieces, some of exercise-type character, others approaching real dance quality. Participating teachers included Nicks & Udaeta. Students winning special acclaim included **Winfried Krisch** from Cologne, who stands every chance of becoming Germany's future premier danseur etoile, and two extremely likeable Wuppertal girls, **Hella Troester & Helga Held.** Guest stars for the occasion included **Svetlana Beriosova & Bryan Ashbridge** from Britain's **Royal Ballet,** who scored in excerpts from "The Sleeping Beauty" & **John Cranko's** "The Shadow." Other events during the Krefeld season: the German Dancers' Congress, discussing social problems, and a Conference of Ballet Masters and Pedagogues, where the foundations were laid for an Association. The 2-wk session left everyone exhausted but pleased with the accomplishments of hard concentrated work. It is now hoped that the Krefeld Academy can function year round.

HORST KOEGLER

NEWS FROM SPAIN, ITALY, PORTUGAL

SPAIN: The **Cineclub of Madrid's** repeat showing of the 2nd Festival of Dance Films, seen earlier in Valencia, was a popular success. Another encore is planned for this fall . . . **Jose de la Vega** & his Flamenco concert group (**Emma Maleras, Consuelo Sanchez, Pastora Martes, Julia Alonso**) won box office success in the Candilejas Theatre season. Exceptional in this group is a young singer, **Jose Cortes,** recently discovered in the province of Linares . . . **Pilar Lopez & Co.** gave a short season at the Teatro Comedia before touring the provinces . . . **Luisillo & Co.** are making the rounds of Spanish dance festivals with great success . . . **Maurice Bejart** presented his **Ballet Theatre de Paris** at the Zarzuela Theatre . . . **Mariemma,** partnered by **Miguel Sandoval,** performed in recitals at the Feria del Campo.

July is ballet recital month in Madrid schools. **Laura de San Telmo** of the **Real Escuela de Arte Dramatico** was assisted by Antonia Ruiz in presenting students in a well received program. Miss San Telmo was given the Gold Medal of the Fine Arts Academy for "improving the standard of ballet & Spanish dancing" . . . Best perfs. in the ballet & folklore program of **Maria Teresa Ibarz** came from **Maria Cristina Argenta, Pilar Pinan & Matilde Aguirre . . . Karen Taft,** Danish teacher living in Madrid, presented 2 student groups in 2 perfs. at the Teatro Comedia . . . **Emilia Ardanuy's** students performed at the Teatro Espanol.

MILAN: "Stars of La Scala Theatre," presented by **Mario Porcile** of Genoa, will include **Mario Pistoni, Vera Colombo, Roberto Fascilla, Elettra Morini, Bruno Telloli, Fiorella Cova, Amedeo Amodio, Ivonne Ravelli, Alfredo Caporilli & Gianna Ricci.** La Scala is cooperating by lending costumes, scenery & music. At Gardone, **Pieter Van der Sloot** is leading dancer with **Ballets Vittoria Rossi.** Dancers in the short summer season at La Scala: **Carmen Puthod, Walter Venditti, Gino Pessina, Aldo Santambrogio, Manuela Bianchi & Vivienne Bocca.**

LISBON: **Margarida de Abreu** gave 3 recitals at the San Carlos Opera House. Repertoire was not new, but there was interest in new interpretations of roles. Dancers included **Elsa Mastbaum & Manuel Verela Cid** (Royal Ballet School students), **Carlos Trincheiras** (Rambert student), **Manuela Fontes, Bento Jose Camara, Fernando Jorge, Nuno Cortereal & Rena Castilho** (Abreu pupils) . . . **Luna Andermatt** presented students in a recital at the open air theatre in the Estrela Garden. Dancers included: **Mafalda Lancastre, Rosario Lapa, Rego Chaves, Abilio Freitas** . . . Of special interest was a recital by **Anna Maria Mascolo** in the Teatro Monumental with de Cuevas star **Serge Golovine** as her partner. Miss Mascolo is teaching in Lisbon and has organized a weekly lecture series by dance authorities along with dance film showings.

LUIGI GARIO

REPORT FROM MEXICO

The 3rd part of a rather hodge-podge revue, "Fiesta Musical," featured **Roberto Iglesias & Co.** Preceding sections had some sequined, skirt-tossing regional creations and the usual cha cha routines. Iglesias, however, turned the show into real art. After a ragged group opening, program became progressively better, culminating in a stupendous "Soleares," by Iglesias & **Rosario Galan.** The public cheered sheer animal force and complete conviction displayed by the dancers.

Sergio Unger, co-dir. of **Ballet Concierto,** has returned from a successful teaching engagement with the Houston, Texas, Art Foundation. He has arranged for his co. to tour Texas next spring . . . Latest spectacle at the Auditorio Nacional is "Xochihuiti" (Festival of the Flowers). Participating dance co's included: **Nellie Happe's Ballet de Camara & Amalia Hernandez' B... Mexico . . . Xavier Francis & Bodyl Genkel,** ing a series of conferences on choreog... have met success and have extended their ... JOHN F...

NEWS FROM LATIN AMERICA

CUBA: **Anna Leontieva's Ballet de Camara,** group of professionals, gave 2 perfs. recently ... **Ballet Nacional** made a hit with **Eduardo R...** "Marea Baja" . . . **Ballet de Cuba's** excer... from "Swan Lake" & "4 Fugas" were poo... received.

HERMANN WILHEL...

PERU: **Ballet de Lima's** recent season encou... aged optimism about the future of ballet in t... country. Thanks to **Rogers Fenonjois'** good wor... the co. has improved considerably. Dancers i... "Coppelia" & "Sylvia" included **Hebe Arnou... Carmen Munoz, Fernando Ruiz & Haydee Cayche...**

JULIO ESTREMADOYRO

CHILE: The **National Ballet** is performing twice weekly at the Victoria Theatre . . . 11 Russian dancers, headed by **Dudinskaia & Semenov,** performed in Santiago & Buenos Aires before returning home.

HANS EHRMANN-EWART

Teachers!

TAP Routines

by Jack Manning

•

(partial list)

49 Rhythm Preferred. *(Professional Routine.)*

78 Simple Waltz Clog.

86 Fundamental of Tap Dancing. *(And a system of teaching them.)*

92 Doing The Jay Walk *(Musical Comedy Tap.)*

113 Advanced Syncopated Soft Shoe.

124 Flashy Beginner's Soft Shoe. *(Solo or group.)*

126 Baby Tap Dance Course. *(Six progressive fundamental routines.)*

•

Single routines $1.00
5 routines $4.00
10 routines $7.00

Orders up to $3.00, add 15c postage. $3.00 or more, add 25c postage & handling.

N.Y.C. Residents add 3% sales tax

(Please order by number. Full Catalog on Request.)

BOX 10, MANNING
Dance Magazine
231 W. 58 St.
New York 19, N. Y.

It's back to dance-school time

. . . time to see your Selva agency for *everything* you'll need

**mplete new line
FULL-FASHIONED
anca nylon leotards**

**New- pretty 'n practical
Dance case . . . $3.50**

***Pleated* toe shoes**

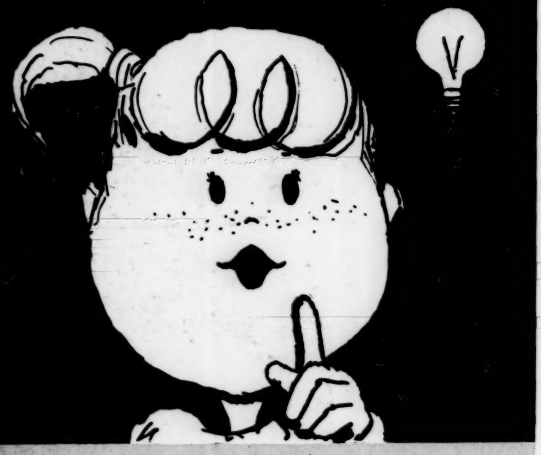
**All-leather
tap shoes**

**Hand-crafted
ballet shoes**

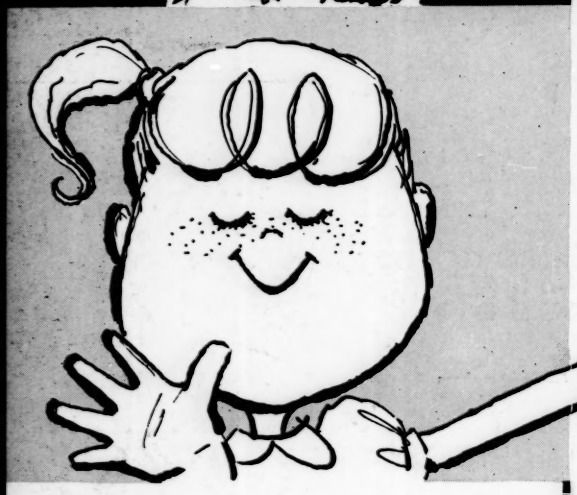
See your nearby Selva agency, or you may order by mail — write for complete new Selva catalog.

Selva and Sons, Dept. D, 1607 Broadway, New York 19, New York

in the dark?



why, of course!
it's *Leo's* for simply
everything in Dancewea



★ SHOES
★ LEO-TARDS
★ TIGHTS
(Mesh, Helanca)
★ RECORDS**
★ Showtime Costumes
★ Make-up
★ Opera House

** *Distributors of:*

Choreo ★ Dance Records by Danny Hoctor
Kimbo ★ Russell ★ Statler
Stepping Tones ★ Velmo

Free Catalog
on request

Leo's®
ADVANCE THEATRICAL CO.
32 West Randolph St. Chicago 1, Ill.

KNOWN THE WORLD OVER BY THOSE WHO TEACH, STUDY AND LIVE THE DANCE